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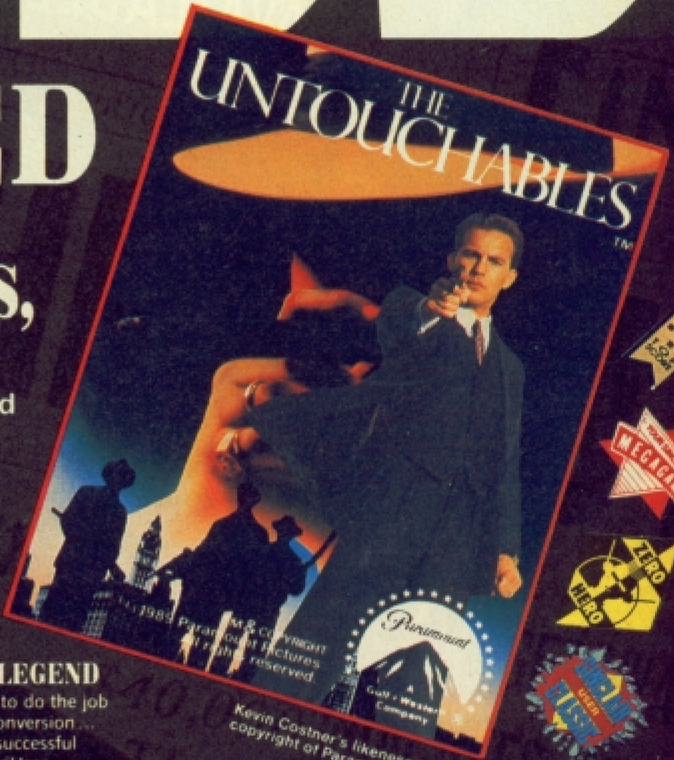
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Kevin Costner's likeness is the copyright of Paramount Pictures.

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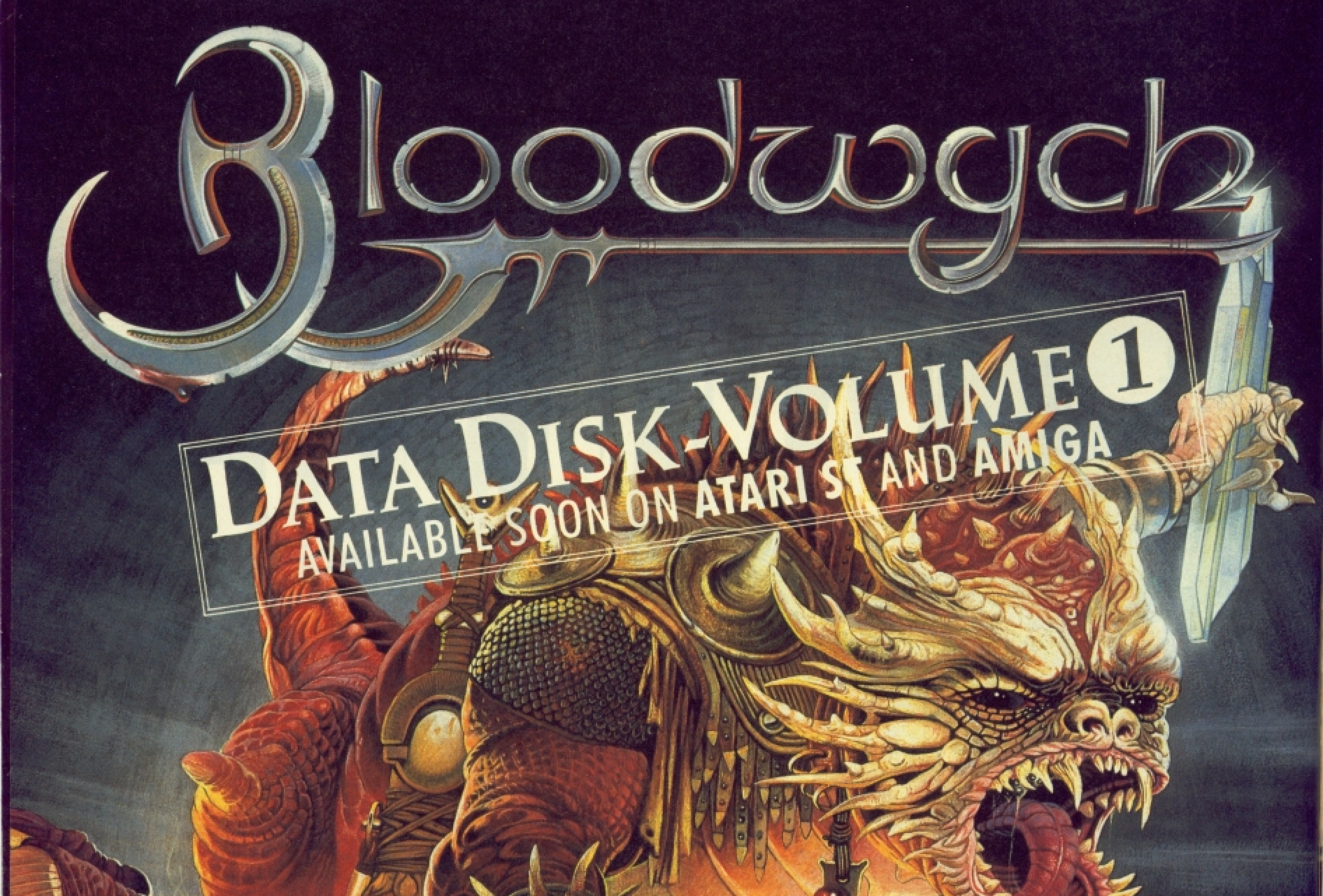






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image works

As the people of the Bloodwych awake to a new dawn, they find a stranger in their midst – from one of many races he has come. His task; to halt the demon that lies dormant within the Castle of the Bloodwych.

Unification of the Crystals of Sanguis will secure the Behemoth in his lair for all eternity. Should they remain separate, then he shall rise to bring darkness into the world.

This unique role-playing fantasy game allows greater interaction with the environment than has ever been seen before. Argue, barter, negotiate – even lie through your teeth! The fully implemented personalities of all the characters in Bloodwych allows a rich style of role-playing that has only been dreamt of.

With one or two player simultaneous mode, this is the game that you've been waiting for. Bloodwych for those that dare!

CU

The main event

FEBRUARY

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SPECIALS

20 SOUND FRAMEWORK

What does it take to come up with your own demo? We ask programmer Ian Harling (*The Lost Patrol*) for his view and examine two new packages that will help you produce some impressive sound and graphic effects. Plus we introduce a major new competition offering you the chance to produce your own demo and have it shown publicly.

26 READERS' POLL

It's that time again. Last month we told you what we rate as the best games of 1989, now it's your turn.

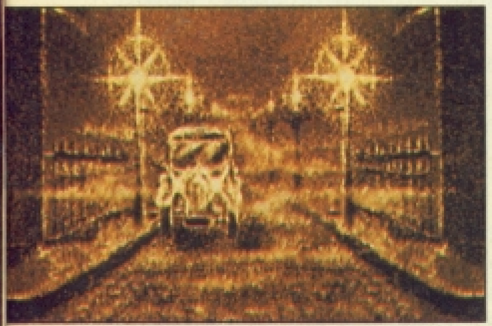


Space Ace — solution

70 TIPS SPECIAL

Thirteen may be unlucky for some, but that's the number of pages full of tips we have for you this month. There's the usual helpline and pokes plus invaluable advice on playing *Bomber, It Came From The Desert, Time* and *Space Ace.*

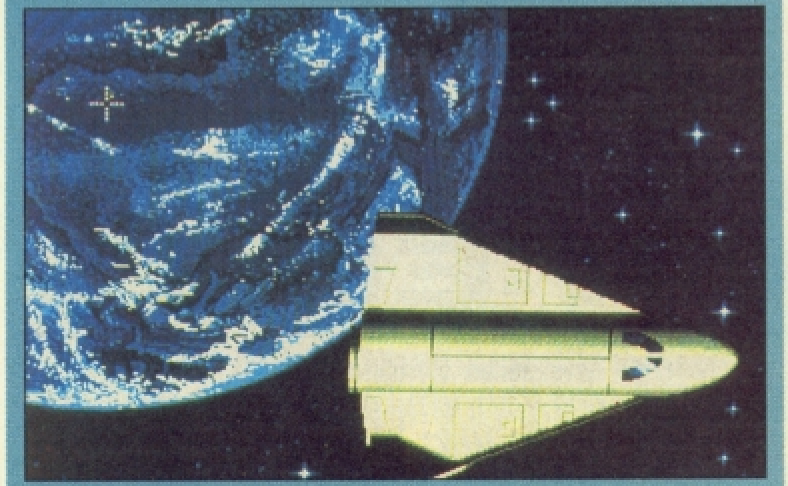
REGULARS



Hound Of Shadow — adventures



Ringside Manager



European Space Shuttle



P-47

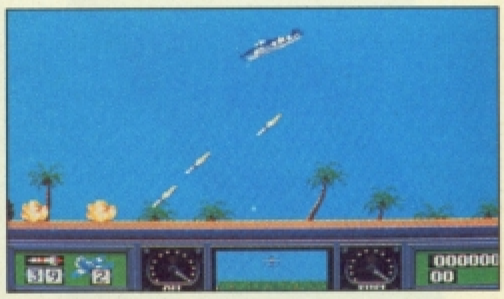


Cadaver — previewed

REVIEWS



Aquanaut



Wings Of Fury

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ON SALE JANUARY 26th



BLACK RAIN IS UP FOR GRABS

There's a scramble going on in the software world for the rights to 'Black Rain', Michael Douglas' latest film, which has been directed by Ridley 'Bladerunner' Scott.

Hordes of vicious drug-running thugs have taken over Tokyo, and an American detective (Douglas) has been assigned the job of assisting the Japanese Drugs Enforcement Agency to bring the gangland leaders to justice.

The film, by all accounts, is brutally violent. Ridley Scott has managed to make the neon-lit streets of Tokyo seem sleazy, brooding and uncompromising. One of the movies' highlights is the fight with the motorcycling assassin, which featured on CU's cover in November.

'Black Rain', which is opening nationwide this month, could make a great arcade game if treated properly — and it already has two companies in the shape of Elite and Entertainment International chasing hard for it.

ASTERIX ON EDGE

The Edge have added to their growing string of comics licences by acquiring the rights to publish a number of Asterix games.

Asterix on software has a poor track record. His two previous incarnations in Melbourne House's *Asterix and the Chieftain Shield* and more recently Coktel Vision's version were rather limp. However, The Edge appear delighted that they can now bring out their own version.

The character of Asterix is among the most popular in the world.



SUBBUTEO IS SIGNED

Goliath Games are coming on nicely. Not only do they have a very decent product in this month's CU (see *World Championship Boxing Manager*, centre pages), but they've fought off fierce competition from the software giants to acquire the licensing rights to what is still among the five top-selling games in this country.

By all accounts it was a really tough battle. 'Other companies may have more financial clout but it was Goliath's record with sports simulations, particularly Tracksuit Manager, which impressed the owners of the game', we were told.

Work has already begun on Amiga *Subbuteo*, while copyright holders Waddingtons keep a close eye on its progress. 'Everything will be monitored,' claimed our source, 'but I can tell you now that the game will look a treat'.



CORRECTION

OK, the first one is our mistake. *Dungeon Quest* is published by Gainstar and not Image Tech, as was stated in last month's Into The Valley.

And now for someone else's foul up. If you've brought a copy of System 3's *Myth* and want to ring the publisher's helpline, please note that the phone number on the packaging was INCORRECTLY printed. Please call 01-866-5692 AND NOT 01-886-5692, which is a private number.

GREEN MEN FROM PLANET GEORDY

Tynesoft are adding to the current crop of B-movie style computer games by developing *I was Kidnapped by a Flying Saucer*, which will be set in the America of the 1950s.

The idea behind the game is classic second feature stuff. You are pootling along in your souped-up Chevrolet when there's a weird light, a weird noise and — weird — you're scooped up out of the driver's seat and delivered into the bowels of a UFO.

I was Kidnapped by a Flying Saucer will be a three-section arcade game in which you find your way to the control centre of the space craft, but not before you pick up pass keys, weapons and so on.

The game has been programmed solely in-house, although its original concept came from Subway Software in the USA, where, by no coincidence whatsoever, the best-selling pulp novel at the moment has exactly the same theme.



SPACE HARRIER II



In the sequel to *Space Harrier*, you have to blow the awesome Dark Harrier to kingdom come while you fly your way through twelve levels of action.

Once all levels have been completed you move on to the final conflict. In this round you will have to meet with all twelve guardians before the ultimate showdown.

Space Harrier II, converted by Grandslam Entertainments, also offers a couple of bonus rounds and plenty of opportunity to zoom around the planet on a souped-up jet board.

PARIS DAKAR RALLY

It's not often that we get screenshots which feature breastfeeding, but that's exaclty what we've received from Coktel Vision, the French publishers of the game of the 5,000m rally from the capital of France to the Sahara.

Not only that but Coktel has told us that in April they'll be inviting *Paris Dakar Rally* high scorers to the capitals of Europe for a play off to win a Peugeot 205.

Meanwhile, *Paris Dakar Rally* the second game they've released on the theme (*African Raider* came first) will be out before the end of the month.



CASTLE MASTER



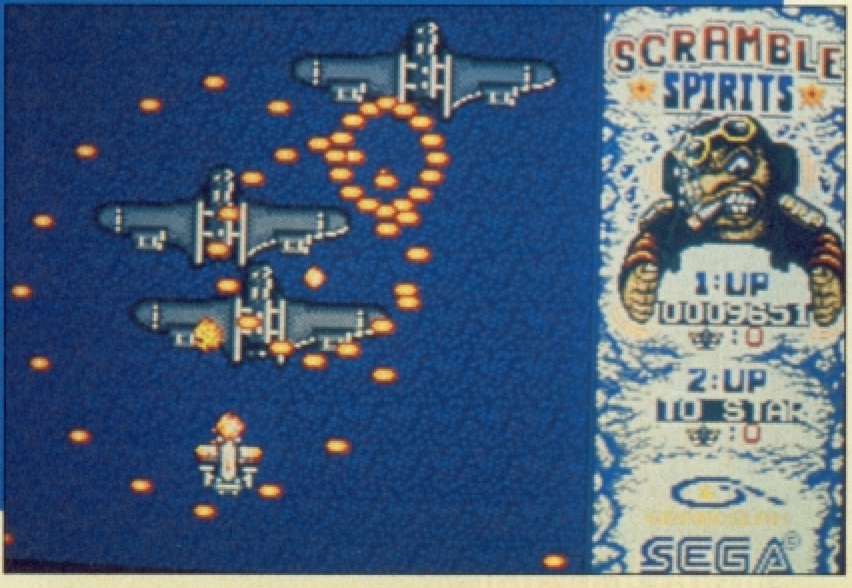
Castle Master, the first joint venture between Domark and Incentive will be the first action adventure to use 3D solid polygons. 'It's an ideal medium for this type of scenario as it gives you a real feeling of "being there" and living within the game,' claim Incentive's founder Ian Andrews.

Set in 16th Century England, you have to rescue a captive princess from a tower in the kingdom — which tower, however, you'll have to work out for yourselves.

SCRAMBLE SPIRITS

This month's second Grandslam/Sega collaboration is a vertically scrolling shoot 'em up featuring World War II style aircraft carriers and planes, even though the game is set in the distant future.

At the time of going to press the coin-op had yet to be released. Even so, Grandslam are hoping that its fortunes will mirror its success in the States and that the Sega game will pave the way for the home computer launch in around a month's time.





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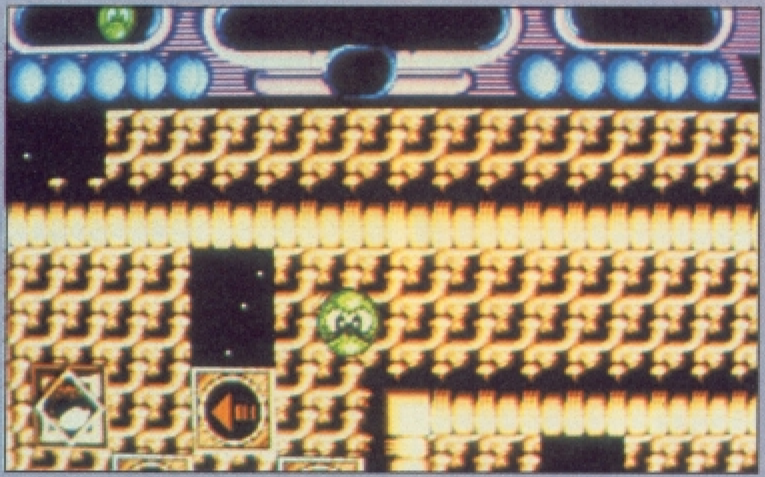
BUZZ

CLOUD KINGDOMS

Cloud Kingdoms has the first injection-moulded, eight-way rolling, rubber bottomed software hero, or so say publishers Logotron.

The current wave of cute, Japanese games is cited as an influence for *Cloud Kingdoms*, which has been created by Dene Carter, programmer of *Druid* and *Enlightment*.

The game will feature thirty-two levels, a wide range of collectables and a range of pitfalls for the unsuspecting player.



CHAMPIONS OF KRYNN



Who knows the lengths to which games developers will go to when dreaming up names for D&D style games.

SSI's *Champions of Krynn* has characters which include the Queen of Takhisis, Kenders and Knight of Solamnia, along with one or two people culled straight from the pages of the Dragonlance novels — Tanis, Tasselhoff and Caramon. Even the programmer, Norm Kogel, has a funny sounding name.

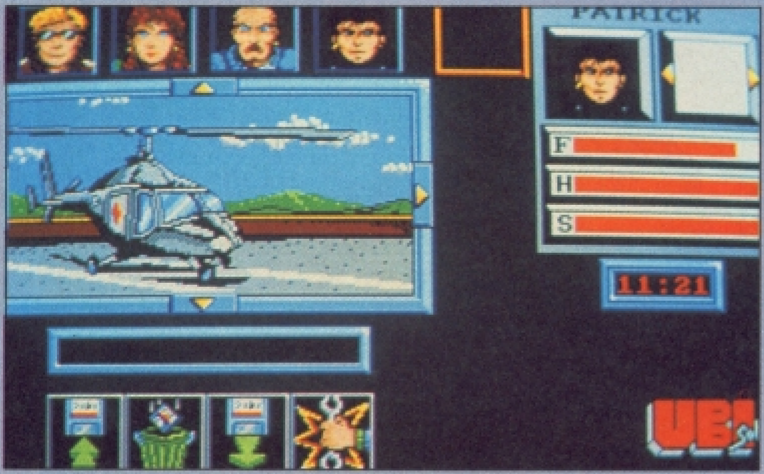
And that's about it, aside from the fact that USG think that it'll make a jolly good game and that it'll be out in the shops come April.

ZOMBI

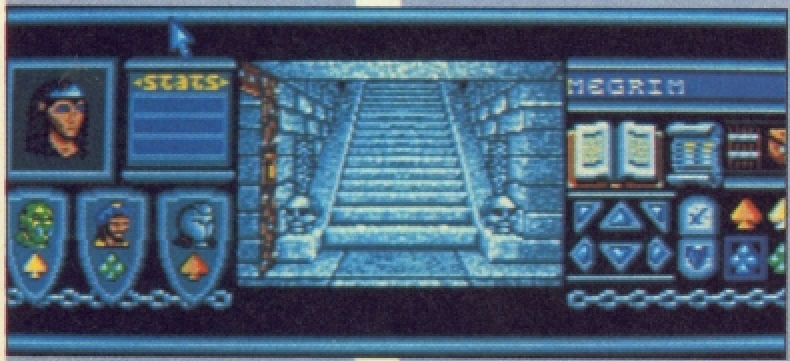
Here's a sneak preview of Ubisoft's soon-to-be-released tale of zombies on the loose.

Based loosely on the horror film 'The Dawn of the Dead', *Zombi* sees you landing by helicopter on the roof of a hypermarket. Down among the produce the nasties are having a monster munch, and guess who's next for dinner?

Add to that the fact that a mob of vicious Hell's Angels are on the prowl and it does sound like you've got your hands well and truly overflowing.



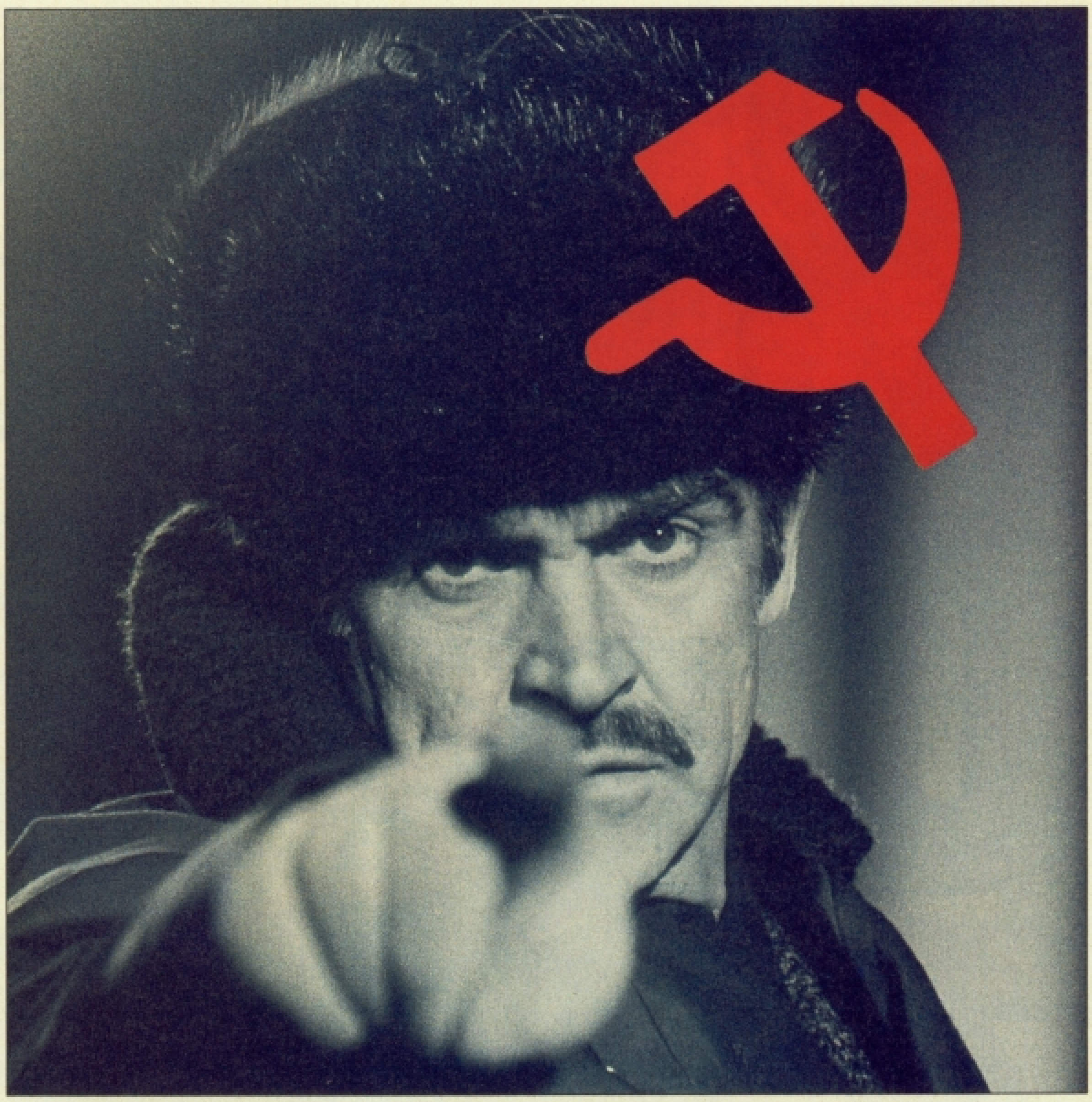
BLOODWYCH DATADISK



When it comes to producing add-ons, they're ever so cunning, these software people. You haven't defeated the villain in *Bloodwych*, claim Mirrorsoft, he's merely been 'ejected' from our world into his own — so you finish the job with a data disk.

The Lord of Entropy, the nasty in question, has summonsed you to his domain to feast on your soul. And aside from that you get extra spells, recruitable monsters, enhanced graphics and twenty-five new levels.

BUZZ



HUNT FOR RED OCTOBER RESURFACES

Grandslam's Mark II version of *HFRO* will be substantially different from its previous incarnation, they promise. It will in fact be the-game-of-the-film-of-the-game-of-the-best-selling novel.

This time around, *Hunt for Red October* will be based around the forthcoming film starring Sean Connery, who plays a maverick Russian sailor who defects to the West. And both Soviet and American officials are looking for his missing submarine before (like The Spy Who Loved Me) the apocalypse begins.

Paramount's film will be with us next September, by which time, hopefully the Cold War may have thawed out even more.

Wonder what publishers will turn to then?



AXE MAN COMETH

When the Ed reviewed Sega's *Golden Axe* last June he threw down the gauntlet: 'With the right conversion it's a sure fire hit,' said the chief. Now Virgin Mastertronic have the chance to prove him right because Amiga *GA* is under way.

The original boasts level after level of fantasy creatures: dragon-mounted marauders and knights with hideous limbs. One of its neatest features is the way in which you can topple an enemy and steal his or her mount.

The gameplay of the coin-op is undoubtably good, as are its graphics and soundtrack. With the home version due out towards the middle of the year, we await its release with baited breath.



IT'S 007 AGAIN

Not content with waiting another two years for Cubby Broccoli to release his next flick, Domark have announced that their Bond game for this summer will be *The Spy Who Loved Me*, based on the 1979 vehicle for Roger Moore's eyebrows and a great deal of fighting in underwater craft.

The portly villain is a chap called Stromberg, who lives under the Pacific Ocean, and steals US and Soviet submarines in order to spark off World War III. Expect to go to Egypt, the Bahamas and, possibly, Scotland and to be put in charge of a rocket firing Lotus and a Union Jack patterned parachute.

EA GO A-SOOTHSAYING

Sick of the current magazine fad for turn-of-the-decade guides to your next ten years? Well Electronic Arts are going one better by releasing a strategy game that allows you to plot out your destiny for the next millenium . . .

Imperium, apparently, will be of the same ilk as *Populous* and *Sim City*, with the player in the role of galactic emperor who plans growth of his territories in ten year cycles. Every fifty years an election will be called, and if you're not up to scratch you'll be given the boot.

But Nick and Mathew, who are shown here looking rather airbrushed and Greek in the year 2000, are adamant that the game will be no mere clone, and that it will have its own identity.



DRAGON'S BREATH



Take a mystical world, add the obligatory power hungry trio of rivals, then chuck a few dragon mercenaries in for good measure. Sounds like a shoot 'em up. Or is it?

The aim of the game is to capture villages, collect taxes, and send out a dragon to burn them down if the peasants fail to pay. All this culminates in an ultimate shadowy quest.

Dragon's Breath combines the best parts of strategy, shoot 'em up and dragon mothering, molding them into an interesting sounding game. Stay tuned for the forthcoming review.

VENUS



This wholly dayglo number from Gremlin is a platform game with a difference. At selected moments the screen turns upside down — and that can be devastatingly unnerving.

You pilot — if that's the right word — a large, green insect with sticky-pad feet. There are numerous spikes, fly traps and other hellishly fiendish devices which can do GBH to your rather delicate, little body.

Use booster pads to jump over obstacles, and if you're in a particularly tight spot, should you find the right icon, you can flip through 180° and jump onto the platforms which run parallel to the ground.

VORTEX



Vortex is a number which has clawed it's way out of Canada, courtesy of the boys from Visionary Design, who are better known for *Datastorm*, their hard-to-obtain *Defender* clone.

This time round they've opted for a completely original game idea, with shoot 'em up, pinball and *Arkanoid* overtones. You are pitted against massive, rippling holes which are popping up around the galaxy.

Should everything goes according to plan, *Vortex* should be available in the spring (and not just in Canada).

KID GLOVES

'The last thing he can remember is pulling on an old pair of boxing gloves that he found in his uncle's attic . . . and now, here he is, surrounded by trees and shrieking parrots.'

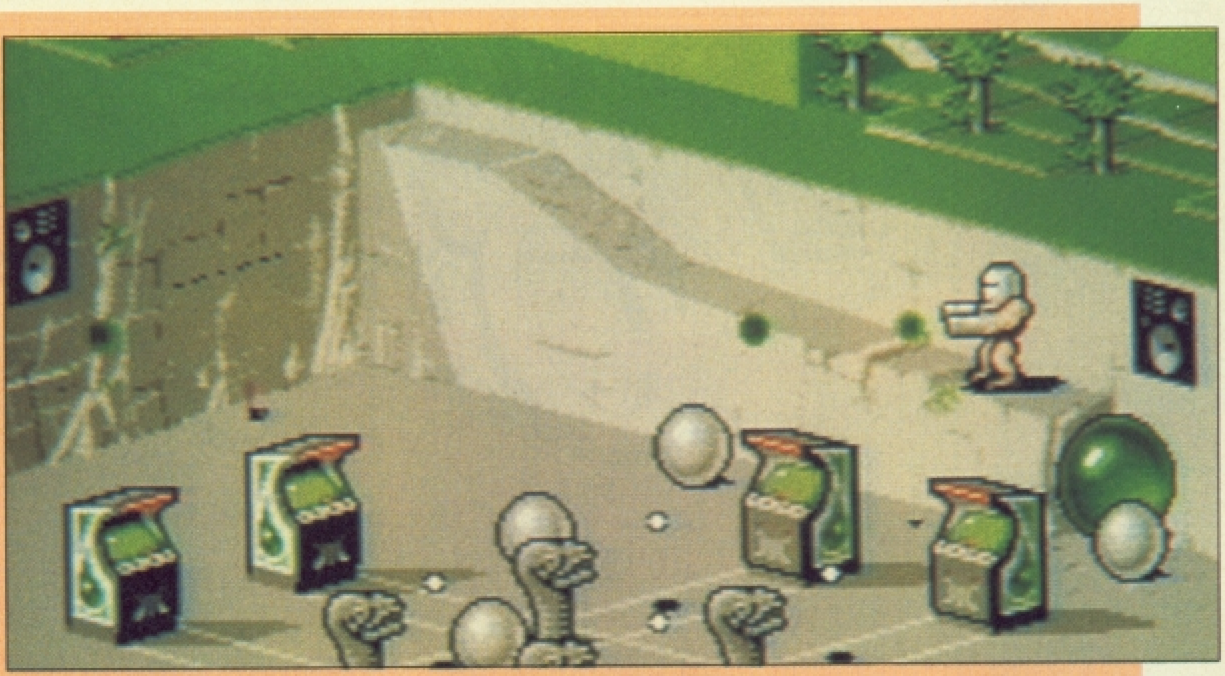
Logotron's next platform game will start off in the Amazon rain forests, where the kid has been awakened by jungle drums, and it then moves off to pyramids of Egypt and the flower power West Coast of the 1960s.

Kid Gloves is being billed as being similar in look to *Bombjack* but with playability more akin to *Rick Dangerous*. The game marks the 16-bit programming debut of Timothy Closs, who was responsible for *I, Ball* and its sequel *I, Ball 2*.




CYBERBALL
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C. BUXTON
October 2006 Paul "Bubba" Kwinn banned for bionic violation
September 2008 Random bionic testing enforced
October 2008 Bionically repaired players take legal action
November 2015 League office disbanded, first completely cybernetic player fielded. Model ST32 gains 382 yards rushing in its first game, but loses an arm in the process.
January 2022 The last human to play the game, Dave "Rocket" Ralston decapitated by a face-masking violation
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BUZZ



RAMROD



This looks set to be a game with a very neat twist. Gremlin Graphic's *Ramrod* presents you with a choice of two characters with intolerably low thresholds of boredom. There's a chirpy, blue robot called Rambot or Ramrod himself, a bruiser of a guy with a natty line in tin hats. The idea behind the game is to stop your character from being bored — quite literally — to death by keeping him constantly on the move and amused.

Ramrod combines puzzle solving with traditional arcade action. You have to knock aside or shoot marbles and balls which slow you down and bore you. The ease of disposal depends upon the properties of the balls. Glass marbles, for instance, are easier to smash than lead, steel or iron. But your missiles may rebound off of those made from rubber.

You can collect weapon upgrades, CD discs and coins. CD discs can be used to change the in-game soundtrack to keep your character occupied. Slip some cash into any of the four coin-ops on each level and Ramrod will rematerialise inside the machine and take part in a shoot 'em up (there's a choice of three difficulty levels for each one). Bonuses can be collected by shooting opponents. Speed will make your missiles faster, 'Bopper' will make them stronger. 'Gauntlet' destroys the balls which surround you. 'Guardian' on the other hand unleashes a self guiding rocket that blitzes all and sundry. In addition to that 'Eight Way' allows you to fire in eight different directions.

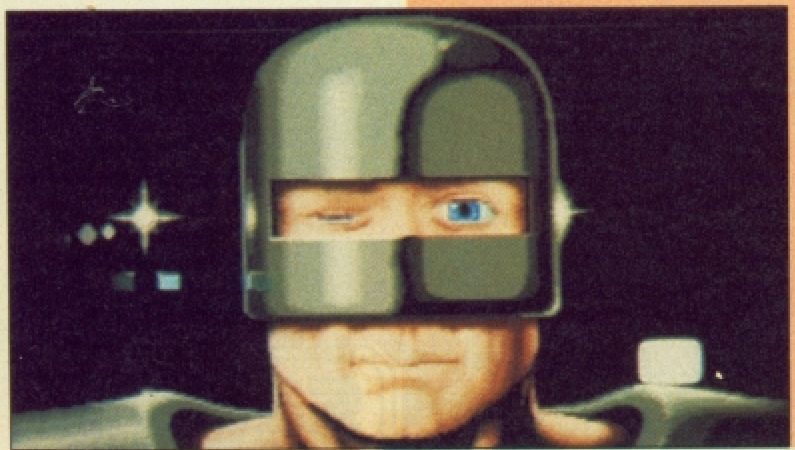
Mini-droids, who take the drudgery out of life, protect you from the more routine security devices that scatter the map. Being as you are a fickle, restless sort of character there's always the option to turn on them, although a time limit will be set should you decide to do this.

It does seem at times that those responsible for *Ramrod* have been watching videos of 'The Prisoner'. Not only are you menaced by large, bouncing spheres but you have to take part in a human(oid) size game of live chess.

As the game approaches completion Gremlin are determined to pack in as much detail as possible. The world consists of various terrains to negotiate. Fall over four-and-a-half foot and you'll be stunned, over six foot and you'll be dead. There'll be various Blow holes to cushion your fall and teleport discs and tubes to get you round from A to B.

Four levels will make up the finished version. Level one will be the Hi-tec level and will feature a villain called 'The Juggler'; level two will be the Lo-tec level with machinery and objects from the industrial revolution. Level three, the Aztec level, will house a sacrificial altar, the temple of the bird god, Quetzacoati, plus the 'Chariot of the Gods' landing strip, the mysterious lines of Nazca. Finally the fourth level, Fantastec, will feature randomly generated hazards.

With so much going on how could Ramrod — or more to the point you — possibly get bored? All will be revealed, no doubt, in a none-too-distant issue of CU.





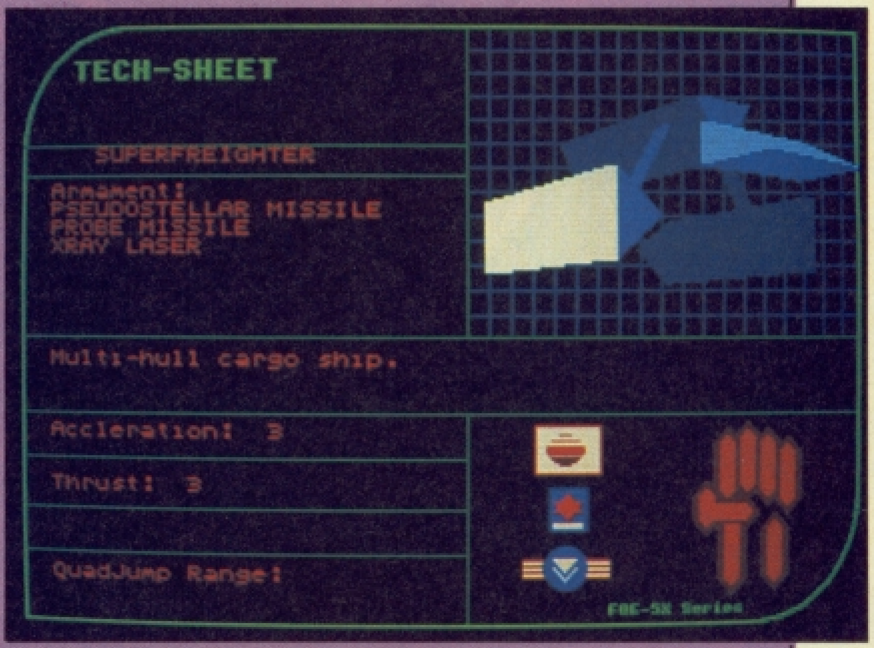
DRIVING'S BIGGEST GAME HAS JUST GOT BIGGER.
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BUZZ

WARHEAD

Glyn Williams may not be the most famous programmer in the world, but *Warhead* might just put him up there. Best known for his work in vector graphics, he was the author of games such as *Cholo* and the 64 conversion of *Starglider*. Glyn has now put his hand to creating a convincing space-flight combat simulation on the Amiga, where everything moves and acts realistically.

Warhead is both a simple and a complex product. On the simple side, what you have is a sort of *Star Command* turned 3D. You are given a series of missions to complete, each one tougher than the previous. Most involve leaving the space station, travelling to the ordered co-ordinates and then carrying out the specific task, usually killing any enemy found there. Take a closer look, and the game gets a lot deeper. There are forty missions, and if you follow them carefully, you find that there is a very subtle plot following through them all, leading off into lots of little, even subtler subplots involving little insectoid aliens. *Warhead* is very impressively designed, and occasionally very funny.





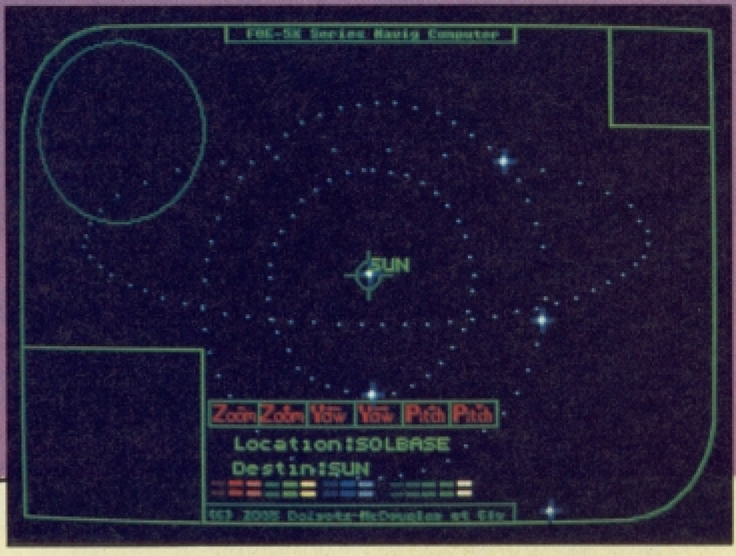
So what of the game itself? Technically Glyn came up with an interesting idea of using the Amiga ROM chips within the program, and then ignoring them, wiping the operating system clean upon loading and just using his own. With this kind of system, Glyn has been able to fill all 512K with code, and not worry about Kickstart taking up any unwanted memory.

Graphically, it's impressive, to say the least. The amount of detail that has gone into making the game look as realistic as possible is amazing. For a start it has a realistic, moving starfield. It moves very, very, very slowly, if at all. Not like all these other games where stars fly past you at an inordinate speed. You can overlay simulated movement reference dots, if you wish, just to let you know if you're moving and in which direction. Also, space is totally frictionless, so control is true point and thrust. You don't slow down and you definitely don't stop unless you stop yourself. This rule applies to all other craft in the game, including missiles, and it's quite interesting to see a missile turn on its axis and then fire its engines to change course.



Of course as you progress through the game, you can get bigger and better weapons and bigger and badder adversaries. As you encounter these enemies and weapons, all data is stored in your laptop computer, one of the game's more attractive graphical features, along with things like 3-dimensional maps of the galaxy and solar systems.

There is a lot more to *Warhead*, far too much to go in to here. Watch out for a full review next month.





TM
BATMAN is a shadow in the darkness, as elusive as a dream. High above the seamy streets of GOTHAM, he is a criminal's nightmare. The only hope for a desperate city – BATMAN.
"Go with a smile and get this extravaganza (probably better than the film!) What a game! ... another excellent movie tie-in from Ocean." Crash
"a superb game, and captures the atmosphere and excitement of the movie perfectly ... the most effective sprite-based 3D gamery I've seen ... definitely the best film tie-in yet – make sure you don't miss the game." C&VG
"One of the year's best C64 games! THE Film tie-in for quality, presentation and slickness. A wonderful package with an incredible atmosphere to match." ZZap
"a faithful, supremely well executed and generally wazzy film conversion as you could ever hope to see" Your Sinclair
CRASH Smash
SINCLAIR USER CLASSIC
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GOLD MEDAL AWARD
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BUZZ



CADAVER

Everyone connected with the Bitmap's first foray into the realms of the arcade adventure is quietly confident that they'll have something of a success on their hands.

When it finally sits on the softshop's shelves, *Cadaver* will be the result of around eight months of painstaking work, four months of which has revolved around the creation of their custom-made *Mapmaker* package.

Loosely based in a medieval setting of swords 'n' sorcery, the game depicts you as a knight cum detective who is pursued through a castle by a murderer. On two disks, it will have around six levels and between fifty to eighty rooms per level and there's thirty-two colour sections in prospect.



'We're using an isometric viewpoint with all of the events being confined to medium sized rooms,' explained Steve Kelly. 'The problem with using isometry is that it can be wasteful of space and memory; we've got a lot of large figures, objects and events to be triggered within a confined area; our biggest headache has been with sprite detection, but now we're sure we've got that licked — party, we've saved on memory by composing the characters out of many smaller sprites.'

All of these elements have been created using Bitmap's *Mapmaker* and will be operated by an icon-led code which Steve has developed for the game. The code itself has been designed to keep gameplay moving swiftly: each time that an 'event' is triggered or an object materialises you are given the choice to PICK UP, PULL, or EXAMINE; if you choose the latter you have the option to draw down a scroll of parchment with a hint for the appropriate object on it.

A composer for the game has still to be signed, although Dave Whittaker is said to be in the running. 'It certainly won't be Bomb the Bass, 'although we've developed a good relationship with Rhythm King and definitely haven't ruled out working with them in future' says Steve.

Mike Montgomery will be putting the finishing touches to the Amiga version. Meanwhile, freelance artists, Robin Chapman (*Galdragon's Domain*) and Dan Mallone (*Barbarian*) have been pouring over the 'Dungeon's and Dragon's Monster Manual' and other references for their input into the project. Books of medieval architecture and weapons and armour have apparently all come in useful.

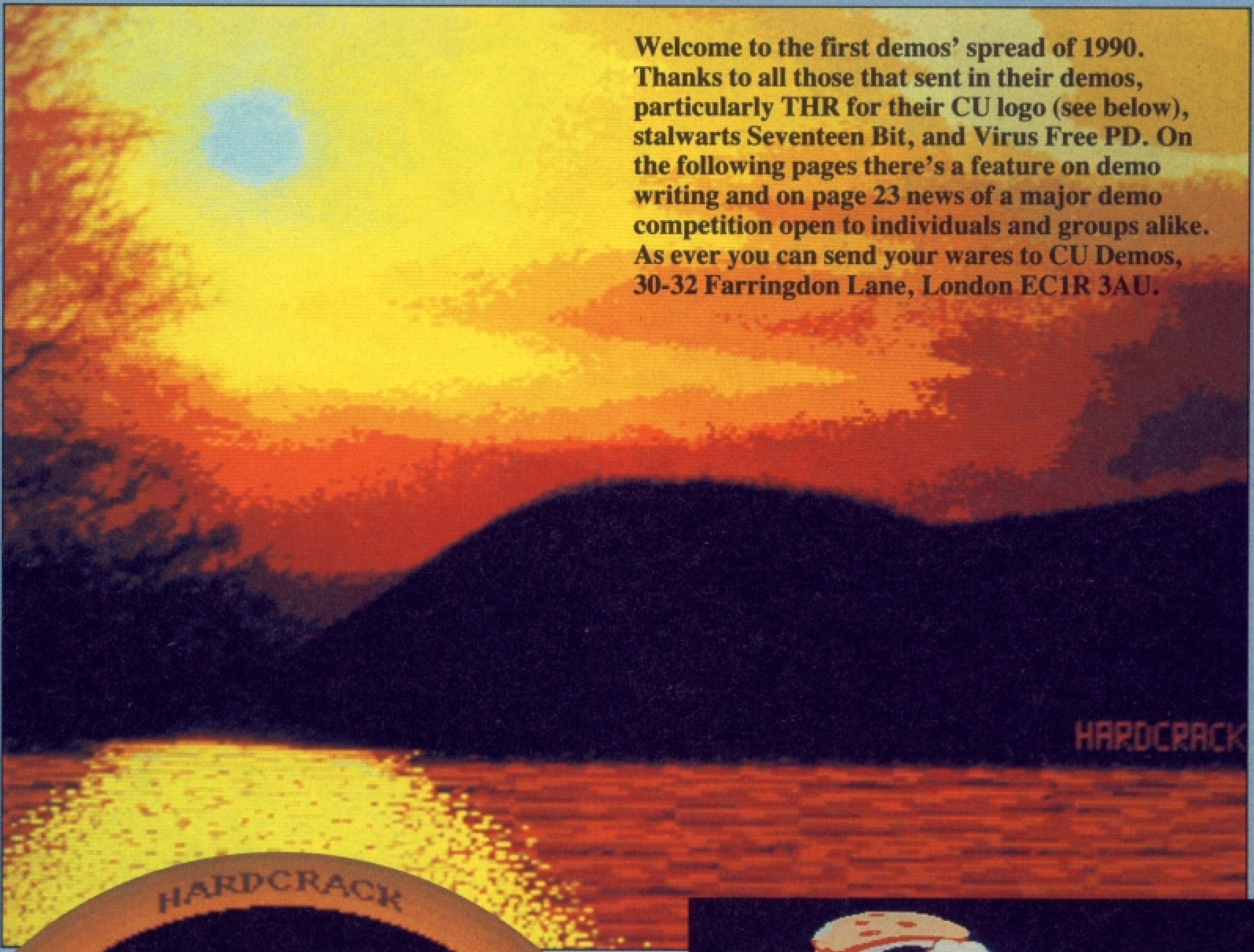
Eight months is a long, but by no means unusual, length of time to take developing a game. However, the idea for *Cadaver* has been floating around for nearly three years. 'We wanted it to be amongst our first projects,' explained Steve, 'but we simply couldn't raise the finance, and although our next game will be a return to our more familiar arcade territory, it's nice to do this as a change.'

'It's hard to be objective about your own work and I'm wary of blowing my own trumpet,' he continued, 'but I feel we've got a reputation for good gameplay and we're determined that *Cadaver* won't let us down in that respect and we're lucky that in Robin and Dan there are two people who have a background in games in the period in which *Cadaver* is set. All in all I'm hopeful.'



DEMOS

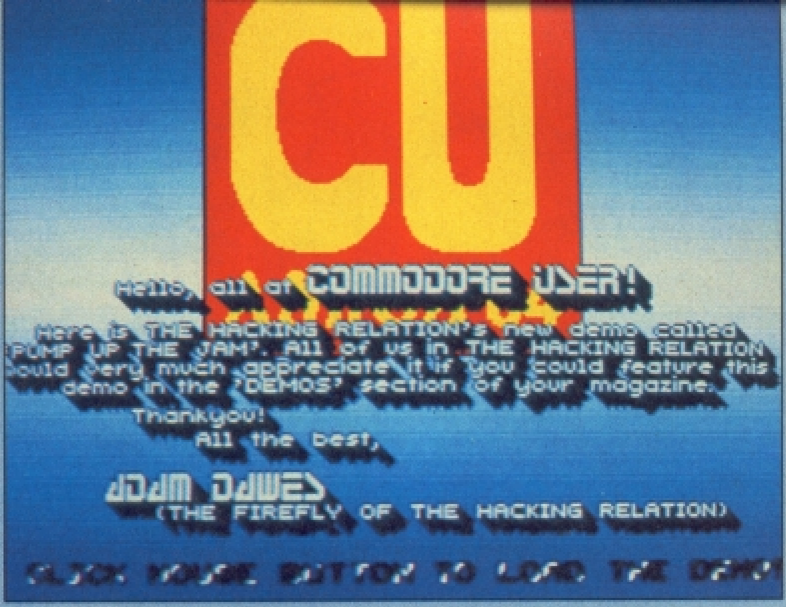
Welcome to the first demos' spread of 1990. Thanks to all those that sent in their demos, particularly THR for their CU logo (see below), stalwarts Seventeen Bit, and Virus Free PD. On the following pages there's a feature on demo writing and on page 23 news of a major demo competition open to individuals and groups alike. As ever you can send your wares to CU Demos, 30-32 Farringdon Lane, London EC1R 3AU.







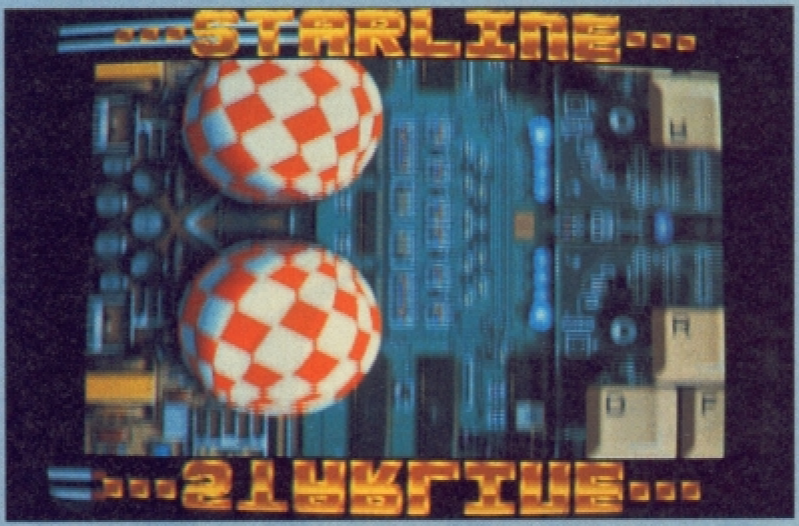
GRAPHIC DEMO: A selection of shots from Hardcrack's latest multi demo, which includes ALF, Roger Rabbit and the usual wipes, fades, smears and sonics.



PUMP UP THE JAM: A tailored intro screen to THR's latest music demo is enough to stroke our egos and get them on the demo page.

INNARDS: Two shots from a megademo by German group Starline which includes some neat pics, especially the fast scrolling one on the right, a combination of circuit board, keys and balls. Listen out too for the excellent tune 'Robot City' which features some neat samples.





TROPICAL NIGHTS: A French demo with a restrained, atmospheric tune and a little mole which keeps popping up. Pity about the juvenile scrolly.



DEMOS



Deluxe Video III

SOUND FRAME WORK

Just because you're not inside the hacking network doesn't mean you're a lamer whatever they say on the circuit. You can create your own demos with the minimum of knowledge and financial outlay. The key isn't how good a programmer you necessarily are, but how you implement your ideas. An interesting selection of subject matter, even stills can have more impact than yet another scrolling message — no matter how fast it whizzes past.

The key is imagination. Using digitised pictures or animation packages freely available on the market for less than a hundred pounds you can put together some impressive demos.

Think back over all the best games you've ever played. Did you notice that while any particular game might not have had the best ever gameplay, all of its sum parts fitted together smoothly and, most of all, it was entertaining.

Entertainment and presentation. The two key words. One is rarely any good without the other; and be certain that any product missing both will be a major turkey.

Most people have seen the 'Juggler' demo and been impressed by the quality of its ray-traced animation. But now, hands up all those who have seen the Star Wars 'Walker' demo and watched it, mouth agape, time after time? It's so well presented and entertaining it's almost a film in its own right. You can just stand back and watch it run.

Presentation is about the feel of the thing. How it hangs together. For example: if you've a great piece of animation but the guy who's doing the coding can't get rid of that little splodge at the bottom of the screen — don't put your demo out!

No matter how many times you tell yourself that people won't notice (or even worse, that 'It'll do'), they will and it won't.

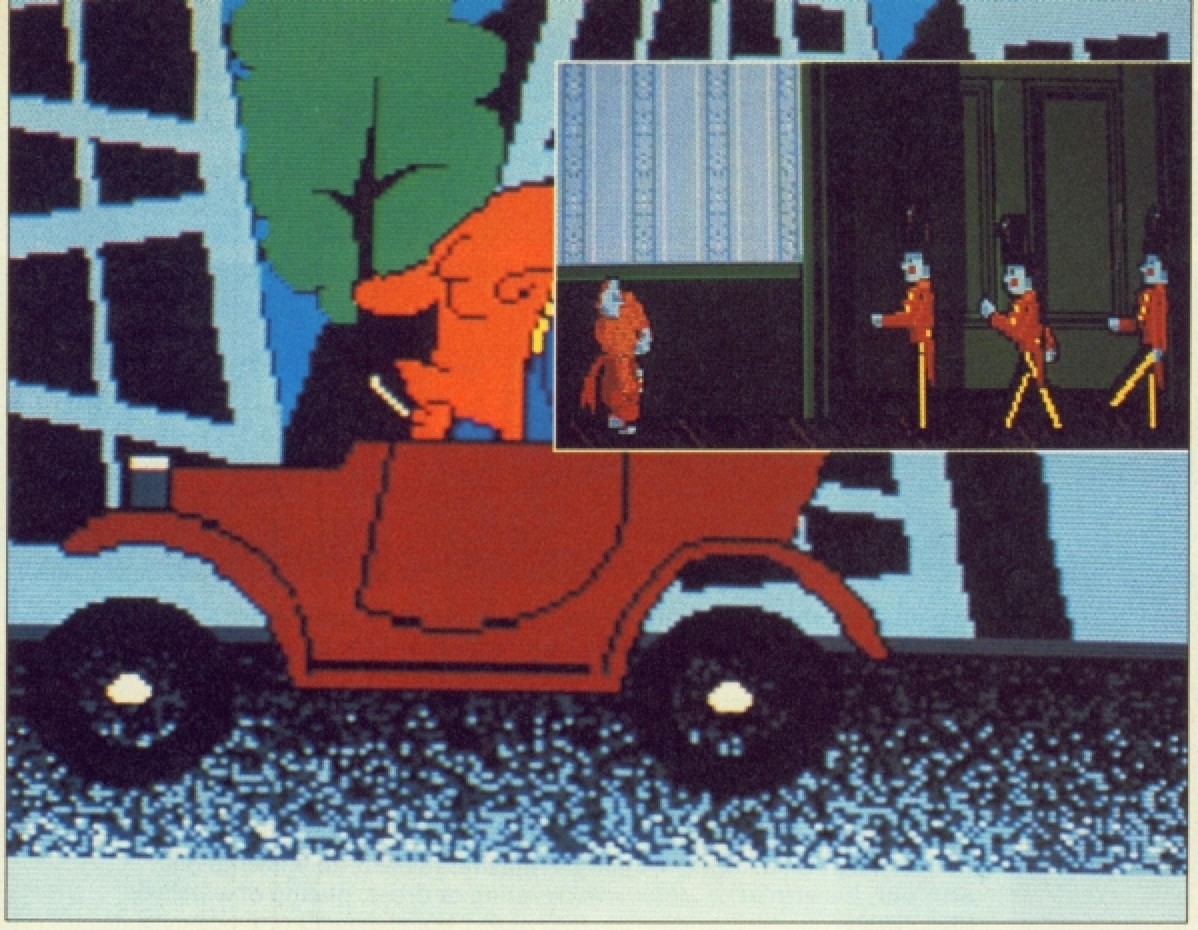
Presentation is also the art of subtle embellishment. Instead of a fade from your loading screen, how about using a fancy 'wipe'? Has your demo actually got a loading screen or are you just using that pretty blue 'Cli' display?

Animated pointers, custom icons, all help to give a pleasing effect to your work. Even the most striking demo may not shine through poor presentation.

Simple 'Copper' effects and scrolling messages can now be done with the minimum of outlay and skill using P. D. utilities. Or if your artwork isn't up to scratch, a number of companies now offer to digitise your favourite photographs very cheaply. But of course the best demos may come when rendering your own animation with programs such as *Fantavision, Aegis*

Mute 101's Freddy's Nightmare



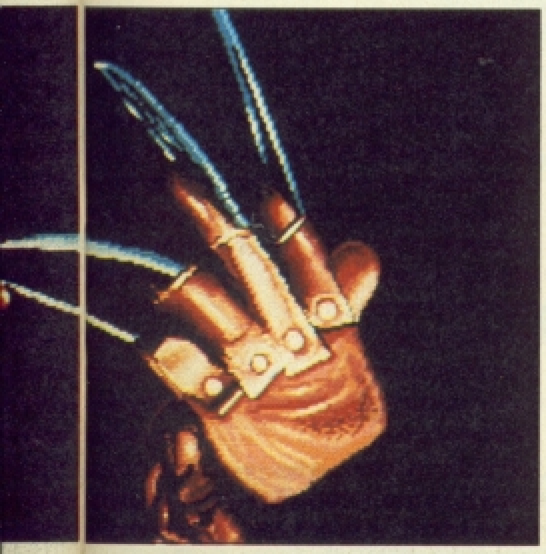


More Deluxe and (inset) B.M.'s Nightmare

You don't have to be a programming genius to turn out some impressive routines on the Amiga. CU asked graphics artist Ian Harding, the man behind *The Lost Patrol,* to impart some of his knowledge on what makes a good demo. Phil South also reviews two new packages which make the job much easier, DeluxeVideo III and Microdeal's Master Sound. There's also news over of a major competition worth over a thousand pounds in prizes.

Animator or *Sculpt 3D*.

One of the most important things you have to decide upon is how to alot the colours. One of my next games, *B. M.'s Nightmare* has presented me with a classic dilemma in that respect. As a rule of thumb, If I'm working in thirty-two colours I'd give the first seven colours to the main characters, divide the following eight between the nasties and devote the remainder to the backgrounds. Of course, with sixteen colours you're even more limited, and the usual breakdown would be eight colours for all characters and the remaining eight for the backgrounds. It's an easy point to make but one that's far too often overlooked by beginners.



The other thing I'd say is avoid anything that looks like a cliche. The idea behind *B. M.'s Nightmare* is that a stuffed toy is having a dream about being terrorised by tin soldiers. Draw upon anything around you that inspires you — but don't go drawing endless numbers of dragons and caverns.

Let's look at just two examples, good and bad, from a random batch of fourteen demos.

The worst sort is the scrolly message demo. A headline moves around the screen in a figure of eight beneath a scrolling message. No matter how smooth it looks it's still interminably boring.

A better example is Mute 101's 'Freddy's Nightmare'. A great picture of Freddy overlaid with swirling mutilated heads. Complemented by high quality speech samples from the 'Nightmare' series and a good rendition of the theme tune.

Though 'Freddy' was the most pleasing of a small selection, there was still room for improvement. Suppose the sprites had been animated (with just one extra frame) to mouth the melody line? And that drop of blood on Freddy's finger: what if it dripped every now and again?

Just a little more thought about presentation and entertainment could turn *your* demo into a classic.

MASTER SOUND
Microdeal Price £39.95

One of the really neat features about the Amiga is that for uses like digitising sound you only need a little box that costs a few quid.

You might think that all samplers are pretty much the same by now, but you'd be wrong. *Master Sound* is cheap (a whisker under £40), and not only that it actually has a rudimentary sequencer built in. Plus you can make your own simple 'bootable' music and picture demos using the sequencer, which isn't a feature in other similar packages. Something like the *AMAS* or the *Pro Sound Sampler* with *Pro MIDI* are both excellent, high quality feature packed packages, but they are aimed squarely at the music expert, with prices and specifications to match. What the *Master Sound* does is bring good quality sampling to the guy in the street, in an unfussy clearly laid out program with no bugs, one bell and one whistle.

Master Sound is a sampler for Amiga users, not musicians. It doesn't do stereo sampling, but as it happens I haven't found a use for that yet anyway, so no great loss, eh? The manual is good, although too brief, but it does find time for some excellent tips on getting the best out of samplers. When it comes down to it, you can't argue with this for price and quality.

Phil South

DELUXE VIDEO III
Electronic Arts
Price: £90

One of the most eagerly awaited visual packages for the Amiga is *Deluxe Video III*.

The first version of *Deluxe Video* was one of the very first DeskTop Video products available and certainly one of the first to really fire interest in the Amiga. But it was slow, jerky and only half useful, due to being only NTSC and having a grey border around the screen at all times. Version two fixed those problems and sped it up a bit. This new package is fast enough to be useful (especially if you run a faster processor) and runs in all Amiga resolutions.

Deluxe Video III has a built-in ability to run SMUS scores from the likes of *Instant Music* and *Deluxe Music*, plus the ability to play scores on external synthesisers via MIDI. You can also trigger events using mouse clicks, meaning you can create exciting presentations or menu driven slideshows easily and simply.

The way you create the animations hasn't changed radically. You still use the mouse driven scripts instead of the tedious text driven style popular with other 'powerful' packages. So you can create menus which prompt the user to 'click here' to load a picture, ANIM animation or even a tune on the internal or external instruments. The new system is fast, simple and effective, and comes complete with the usual extensive manual and two disks of demos to demonstrate the possibilities. Excellent value.

Phil South

OVERLANDER

The road game that blasts the way





mis'sion (mish'n) *n.* sending or being sent on some service.
miss'ile (-il, -il) *n.* that which may be thrown or shot to do damage.
car *n.* a wheeled vehicle; motor-car.
en'emy *n.* hostile person; opponent; armed foe; hostile force.
scum *n.* froth or other floating matter a liquid; waste part of anything; vile person or thing; riff-raff.
rock'et *n.* firework or stick that can be shot up in the air by igniting it's contents; automatically fired aid controlled weapon, armed and remote object.
fu'el *n.* (fū-) *n.* material for burning.
mer'cenary (-s-) a. hired; working simply for reward. - *n.* hired soldier.
arm'our, (us arm'or) *n.* defensive covering or dress; plating of warslips, task forces.
choose *v.t.* pickout, select; take preference.
weap'on (wep'n) *n.* implement to fight with.
carg'o *n.* vehicle's load, it's freight.
reward' *v.t.* pay, make return, for service, conduct etc.
Élite (—a-l—et') *n.* choice or select body; purvayor of video games; video games that will get better and better as time passes.
OVERLANDER *n.* wicked 21st century video game where mercenary completes mission by delivering cargo in a car for reward and uses reward from successful missions to choose fuel or armour and weapons including rockets and missiles to improve his car so that he can defeat scum in further more treacherous missions.

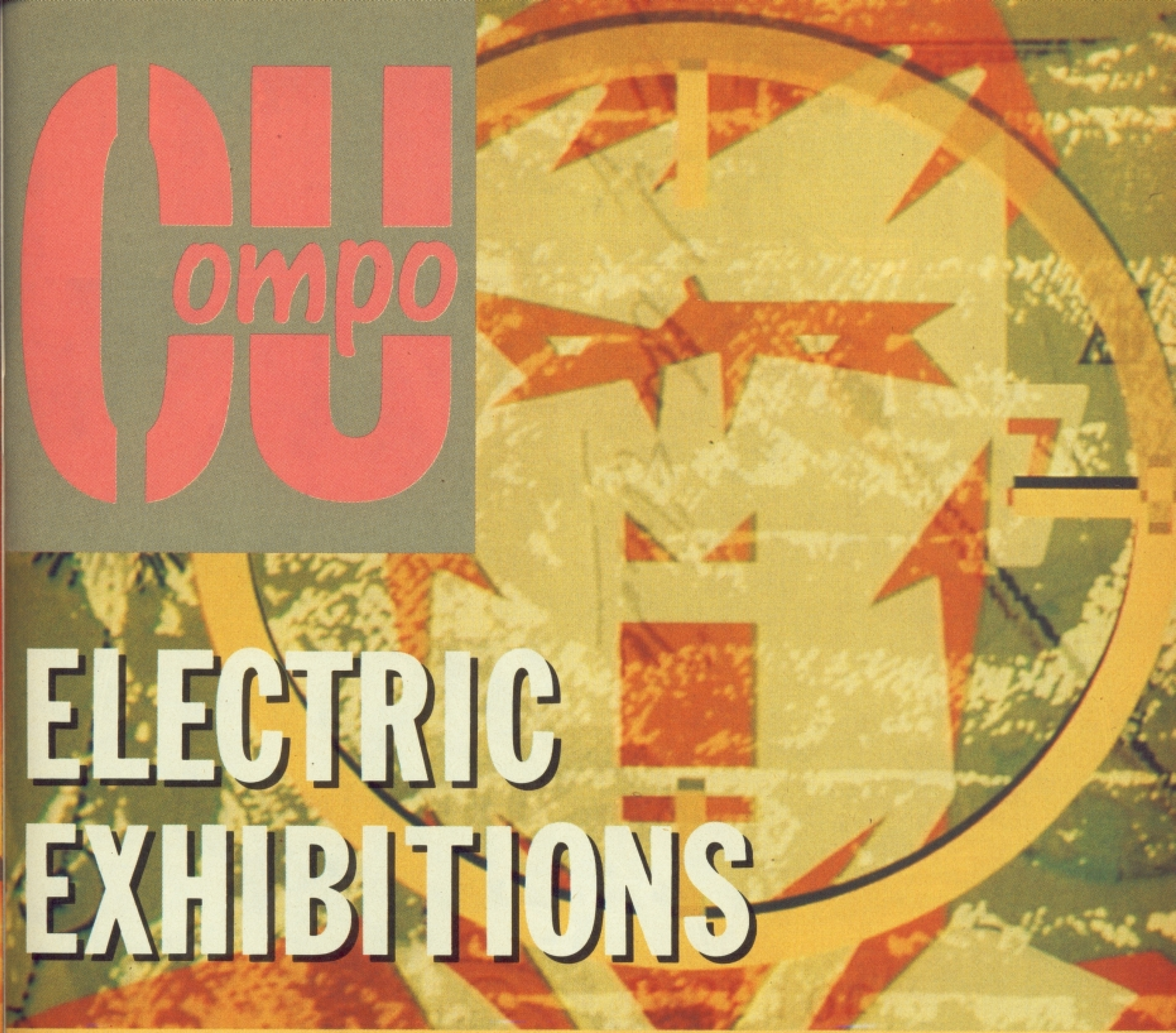




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CU Compo

ELECTRIC EXHIBITIONS

You've seen the standard of some of the stuff in our demos section, and read this month's feature. This month we're introducing a major competition to CU. The prize is a video recorder and camera for the winner, and the chance to have your work seen by thousands, possibly even on TV.

In conjunction with Electronic Arts we're running a competition to find the best demo/routine. Using any number of packages like *DPaint, Deluxe Video Sound Master, Sculpt 4D* we want you to put together a short for the Amiga. How you do it is up to you, you can use sound, animation, digitised pictures, programmed effects. You can submit your work on disk or videotape. Whatever format you choose we'd like a short explanation on how you did it.

The winner will be selected by a panel of judges composed of CU staff and EA personnel. The top entries will all be displayed at this year's ECES Show (formerly the PC Show) at Earl's Court. The runners-up will receive copies of *Deluxe Video* or *DPaintIII*.

The competition runs from now until 3 September and we'll be publishing updates and voting forms each month until then, with news and pictures of current front runners.

THE RULES

1) All work is yours or that of your group.
2) All submissions must include an entry form.
3) All submissions must include a pause mode.
4) The judges' decision is final.
5) Entries should be produced using a megabyte or less (A500 plus ½ meg expansion).

Please enclose a brief explanation of how you put it together.

Send your entries to CU, Demo Competition, Priory Court, 30-32 Farringdon Lane, London EC12 3AU.

ENTRY FORM: DEMO COMPO

Name: ....

Address: ....

....

....

Telephone: .... Age:..........................


Fools Mountain
hut
church
pylon
cable car
factory
heat mine
warehouse
synthesis plant
headquarters
magazine
bunker
garage
stores
radio
house
police
settlement
KEY
RELIEF
RAINBIRD
MASTER OF STRATEGY
Mad John's Pass
hut
church
pylon
cable car
factory
heat mine
warehouse
synthesis plant
headquarters
magazine
bunker
garage
stores
radio
house
police
settlement
multiple buttons
KEY
RELIEF
FULL MAP
PEOPLE
CLOSE MAP

THE STRATEGY GAME

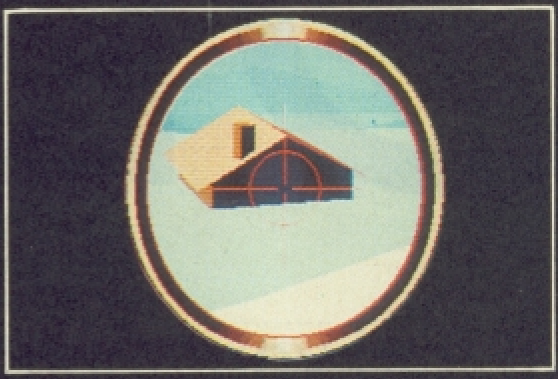
MIDWINTER

OF THE DECADE ARRIVES

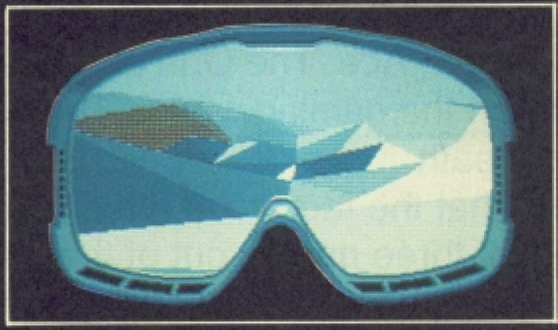
As a new Ice Age dawns in Rainbird's gigantic new classic, strategy gaming also enters a new era. For Midwinter is a genuinely original concept that launches revolutionary techniques onto the home computer screen.

The scenario is convincingly realistic as a new Ice Age grips the world. Together with a small group of pioneers you have colonized the Midwinter Isle, a 160,000 square mile land mass now under threat from invaders intent on seizing your sanctuary.

Compelling action and strategy take place across a spectacular 3D fractal generated landscape with its stunning geographical



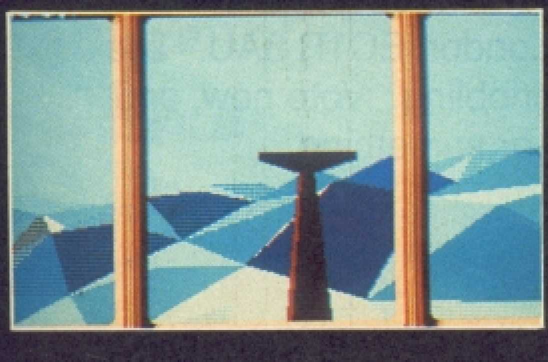


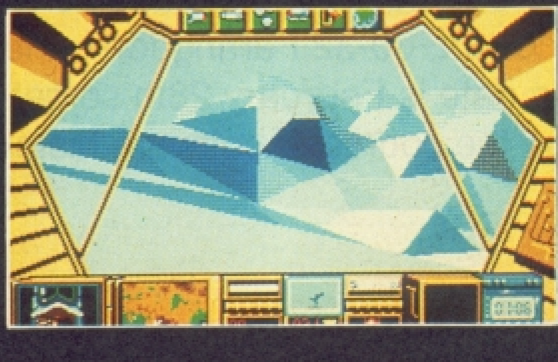


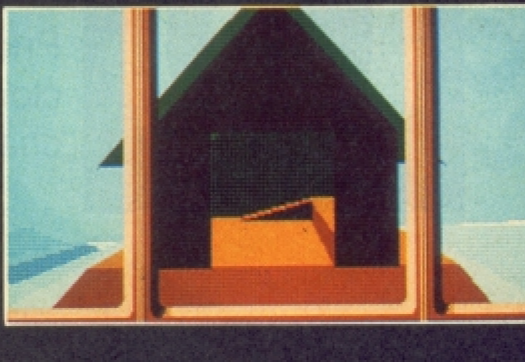
accuracy. You control 32 personalities, each with different qualities, skills and complex personal relationships. Enemy movements can be tracked, and battle plans made, using the incredibly detailed on-screen map.

In your bid to defend the life-supporting heat mines, you can ski, hang-glide, travel by snow buggy or cable car, snipe and sabotage the enemy. There is no easy way to win, but the game's unique depth and absorbing complexity will keep you trying until you do.

The deep Midwinter is upon us. Be prepared for a long and exciting battle against its elements.







READERS' POLL 1989

Last month we told you about the games we gave the heaviest booting to this year. Now it's your turn.

We want to know your choice for the best games of 1989. Just fill in the following categories and send them off to us at CU. Your votes are crucial in deciding who wins the famous Golden Joysticks — the only awards given to the software industry that are actually chosen by the people who have to buy and play their games. Your votes will be counted along with those of C&VG, Ace, The One and Sinclair User and combined to make the biggest reader's poll in the gaming world. The software industry waits with baited breath.

CU

Add to that the fact we're offering a hundred pounds of software to the first three names out of the ballot box and this is a poll you just have to respond to. Either tear the page out of the magazine, or copy out the categories and send them in to Reader's Poll, CU, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. The closing date is February 28th so get scribbling. Vote now, and change the course of software history, or something...

CU • READERS' POLL • 1989

	AMIGA	SIXTY-FOUR
BEST COIN OP CONVERSION	....	....
Runner Up	....	....
BEST SOFTWARE HOUSE	....	....
Runner Up	....	....
BEST ARCADE CONVERSION	....	....
Runner Up	....	....
BEST SIMULATION	....	....
Runner Up	....	....
BEST ADVENTURE	....	....
Runner Up	....	....
BEST GRAPHICS	....	....
Runner Up	....	....
BEST SOUND	....	....
Runner Up	....	....
BEST STRATEGY GAME	....	....
Runner Up	....	....
PROGRAMMER/PROGRAMMING TEAM OF THE YEAR	....	....
Runner Up	....	....
GAME OF THE YEAR	....	....
Runner Up	....	....
BEST ORIGINAL GAME	....	....
Runner Up	....	....
BEST COIN-OP (ARCADE)	....	....
Runner Up	....	....
BEST ROLE PLAYING GAME	....	....
Runner Up	....	....
BEST PACKAGING	....	....
BEST TV PROGRAMME	....	....
BEST LP	....	....
BEST FILM	....	....
BEST VIDEO	....	....



AQUANAUT

There's gold to be made from madcap ideas and Michael Sutin from Fissionchip Software has a history of doing precisely that — from co-inventing a popular, stuffed toy called the Gonk to patenting a mechanical aid to meditation some fifteen years before the advent of today's synchro-energisers. Nowadays,



Entering Atlantis.

Prism Leisure
Price: £29.99

though, his business lies in games — and making his crust by producing playful and imaginative software, such as *The Kristal*.

Like its predecessor *Aquanaut* has a distinctive pulp science fiction feel to it. This time round the hero of the piece is a scuba diving secret agent called Ric Flair, who is sent on a mission to thwart renegade Ramanishi, monsters from another world who are living at the bottom of a globally warmed ocean. To be sure, much of the game is little more than a sixth form wheeze — even so, it's three notches up from your average home computer hokum, and a great deal of it's fun, such as the way the chief nasty is given a name, a name which sounds like Zebedee from The Magic Roundabout (or is it Kiki the frog from Hector's House?).

Aquanaut is a three-section, four-way vertical and horizontal scroller which progresses from a pure shoot 'em up to a puzzle game in the second and third sections.

The first part sets you against mutant sharks, men-of-war jelly fish and swordfish while you replenish your breathable gas supplies and kit yourself out for battle. The sharks in particular are beautifully animated as they circle you. They're slow moving enough to pick off easily from a distance, but get too close to a school and you've precious little room in which to manoeuvre. Find your way to the end of this level, blow up the Ramanishi ship, and the sea bed will open up sucking you via an immensely pretty whirlpool into an underwater labyrinth. Oh, and don't forget to kiss the mermaid . . .

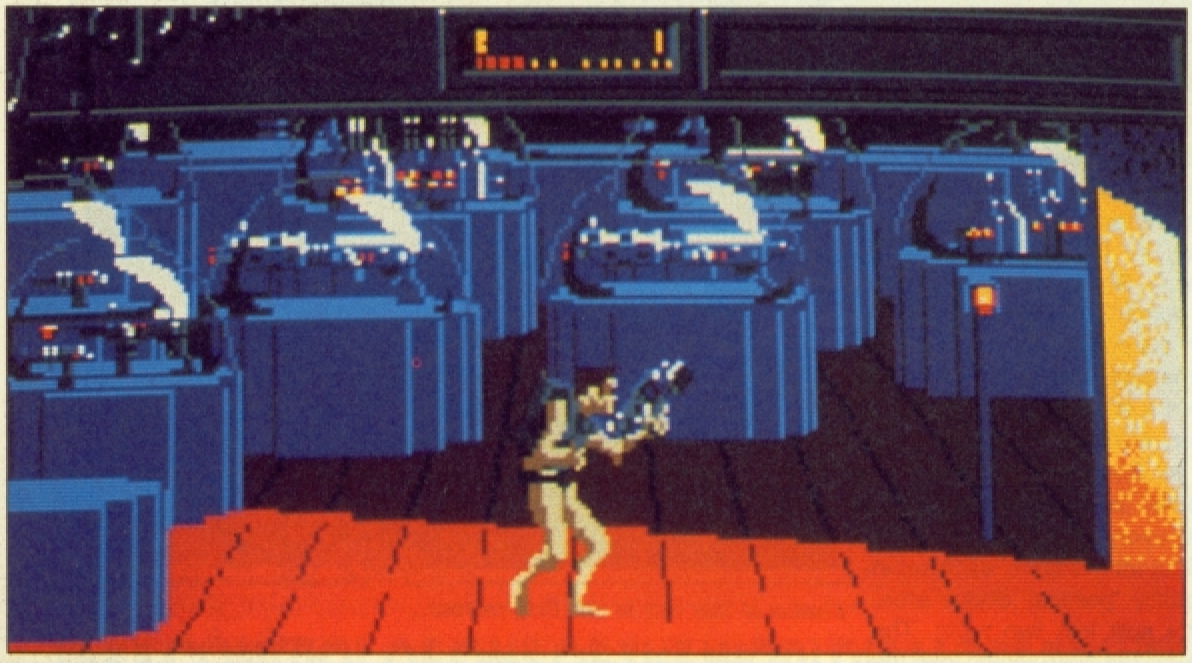
Be warned, getting to the exit in this winding, twisting second section is certainly no doddle. Each object or nasty has to be dealt with separately. My favourite are the vampiric oxygen suckers who you combat with garlic gas.

Once you're in the final section you can dispense with the need for oxygen. You fight your way Robocop-style through Atlantis, but the aim is pretty standard stuff: release four hostages and find the four pieces of the key which will open the door to Zeekee's bunker.

I had the most problems with this section. Whereas the adventure-style mode of *The Kristal* perfectly married its many inventive touches, strip away the gags in *Aquanaut* and you're left with the sort of shoot 'em up that's been far better done by others. I wish, too, that there were some linguistic clues as to the use of the objects. I mean, how the hell are you supposed to know what to do with a Noshi Cube? Still, that's the sort of criticism I'd level at many of the D&D-style games, and no doubt to many that's a minor point.

Zeekee's a bug-eyed monster.





Down in the armoury

On the plus side, there's more than enough in the way of idiosyncracy — bizarre-looking sprites and unusual puzzles — for many hours of satisfying gameplay. The game looks lovely, too. The only thing which really lets it down is its rather mundane soundtrack. A good Buck Rodgers-style in-game tune would have helped things considerably.

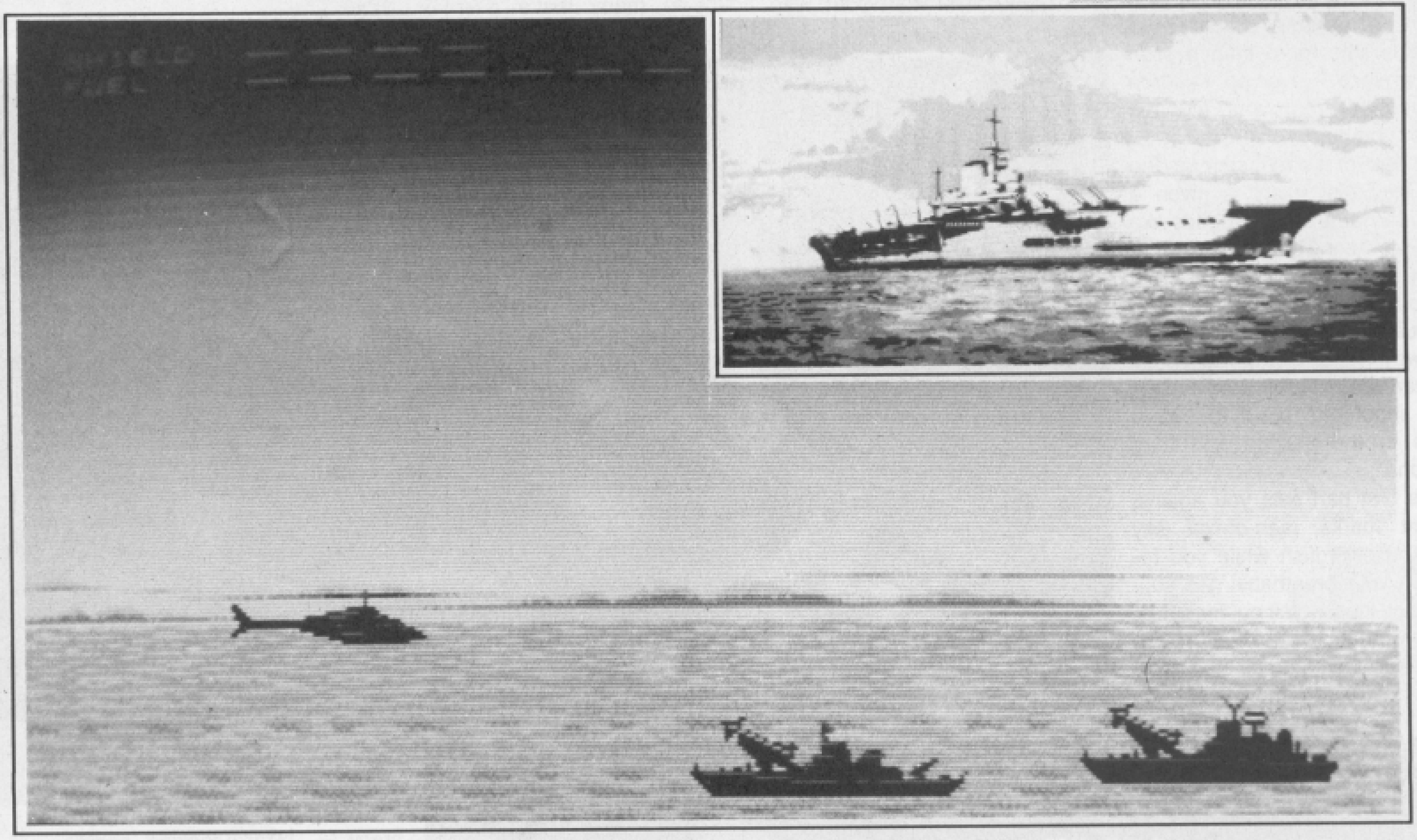
Fissionchip's next outing, which has the working title of *Carruthers*, will be more like *The Kristal* in terms of gameplay; but for their first foray into pure arcade action chief fryer Sutin and his accomplished band of programmers and artists really have made a very good stab.

Steve James

GRAPHICS	**90%**
SOUND	**67%**
PLAYABILITY	**80%**
LASTABILITY	**84%**

83%

FIRE



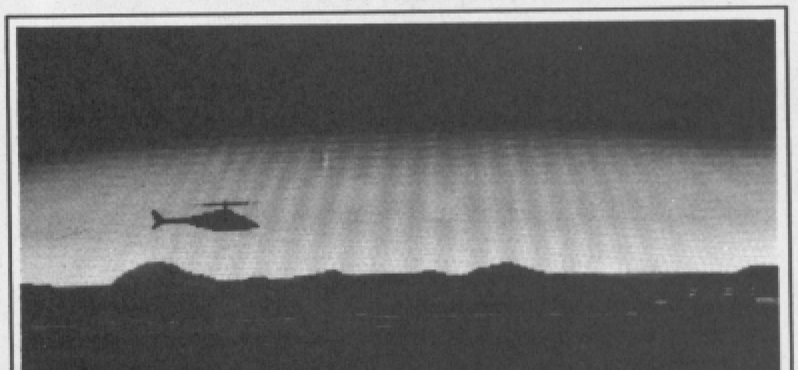
It's hardly even amusing to see a game claiming to have a sharp contemporary edge and then subsequently discovering that it's about as politically informed as Noddy.

Fire reckons that it puts you into a world of drug busting, hostage rescuing, and boat people. In fact it turns out that the A-Team is more realistic.

At least you can laugh at the manual. How would you like to 'destroy terrorist aviation and chimic manufactories of a warlike country in the NearEast'? Me neither — Southend may be ugly but it doesn't deserve to have its airport nuked.

Gamewise, *Fire*'s nothing special. It's a left and right horizontal scroller, with a passing resemblance to *Star Ray* — you fly a helicopter and you have to kill almost everything on screen. Fly five different missions, each set in an equally 'political' dodgy area, and it's split into two parts. The first part has you wiping out the heart of the problem. For example, in the Drugs!!! mission you have to destroy all the plantations but leave the villages and hot air balloons intact. In the second stage you have to fight a big nasty, in this case an armoured train carrying illegal drug supplies.

Graphically the game is nice. It's fast and colourful and some of the sprites are arcade quality. There's five level parallax scrolling, as well as a bit of vertical scrolling, just to add a bit of height to the play area. The sound isn't too bad either, with a soundtrack that — a little predictably for a European product — uses a sample of the word 'Fire' repeated in various pitches and tones.



Shades of* Star Ray *in this Euro release.

It's fun — I won't deny that — but it is a little repetitive.

Tony Dillon

New Deal
Price: £19.99

SOUND	**78%**
GRAPHICS	**81%**
PLAYABILITY	**73%**
LASTABILITY	**71%**

70%

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IBM PC – February – **£24.99**
Atari ST – March – **£24.99**
CBM 64/128 Cassette – February – **£9.99**
CBM 64/128 Disk – February – **£16.99**

Screen shots from IBM and CBM disk versions.



Pretty useful reach there.

BLACK

US Gold
Price: £19.99

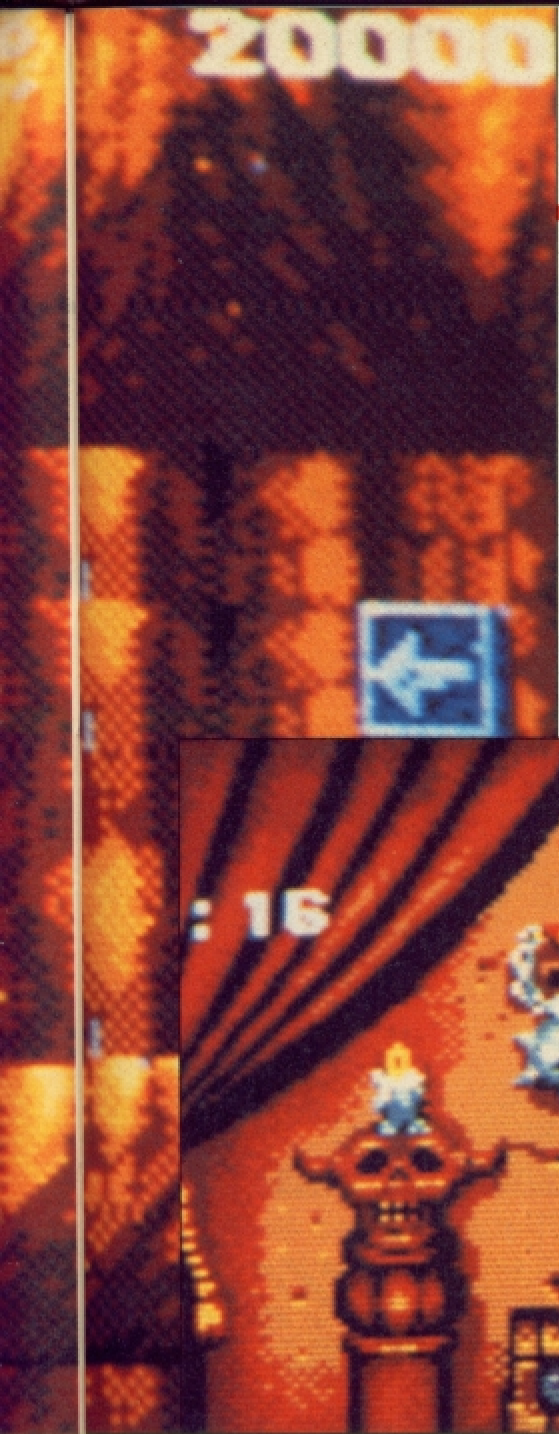
Yet again only one person has the courage to save civilisation, and this time it's Black Tiger. The job: to battle Satan's little devils and three evil dragons, while rescuing little white bearded mandarin type chappies who appear to have been turned to stone.

Our diminuitive hero starts his adventure at the entrance of a great cavern. Naturally he's heavily armed and there's no turning back. The first enemy nasty approaches. A few quick jabs on the fire button unleashes a large mace and a volley of daggers- . . . no more Mr Bad Guy. I followed that up with a graceful leap from platform to platform and failed the jump three times. Eventually I made it past without knowing whether to blame the joystick or the game. After the next leap I realised it was the jumps that were going to take getting used to.

When a bad guy is creamed he leaves a coin behind him, which can be spent later on in the shops. The shops are cleverly disguised as the aforementioned stone geezers. Running into one will either result in some cash being dropped or you paying a visit to the shop. Inside your cash can be spent on extra armour, keys, Coke (the drink), and increased weapon power. Buying keys and coke isn't too important as they tend to crop up frequently through the levels.

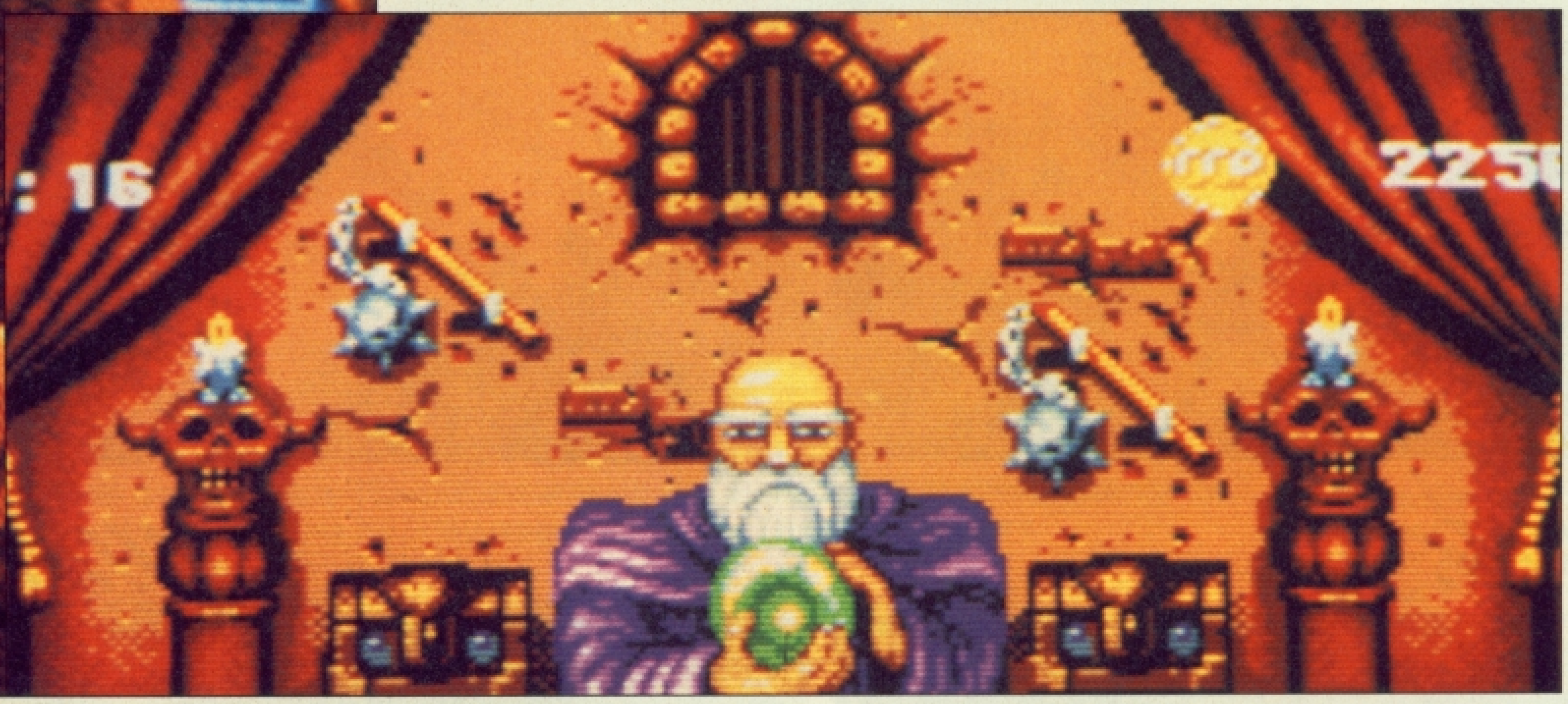
The character graphics move with some ease, and they look even better when they're not moving. Once you start running about the scrolling starts to go to pot. Smooth is a word I would not use about *Black Tiger*.

The action arrives in over-the-top spasms. For a while nothing





Shin up and free the petrified old codger.

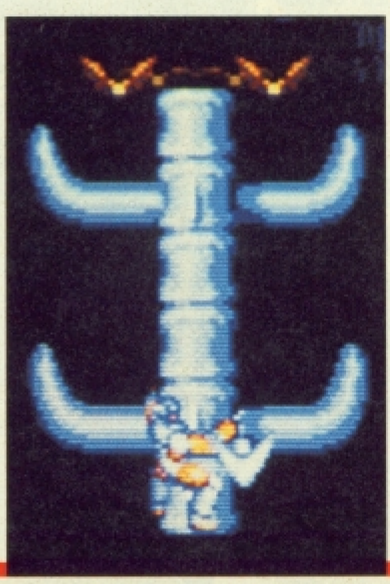


Would sir care for a little something for the weekend?

TIGER

happens, then hordes of critters arrive out of nowhere and help create a confused mess in one part of the screen. Now and then some rather emaciated birds hover overhead adding yet another irritant.

One of Black Tiger's major failings is the lack of action and smoothness in the gameplay. This is always one of the problems in arcade conversions. Whilst this was overcome in games like *Strider* and *Forgotten Worlds, Black Tiger* falters quite badly with a complete mismatch of speed and action.



This is not one of the outstanding conversions of all time, especially when you compare it to some of the competition which appeared pre-Christmas, particularly *Ghouls 'n' Ghosts* to which it is closest in character. Pretty average in all respects.

Mark Patterson

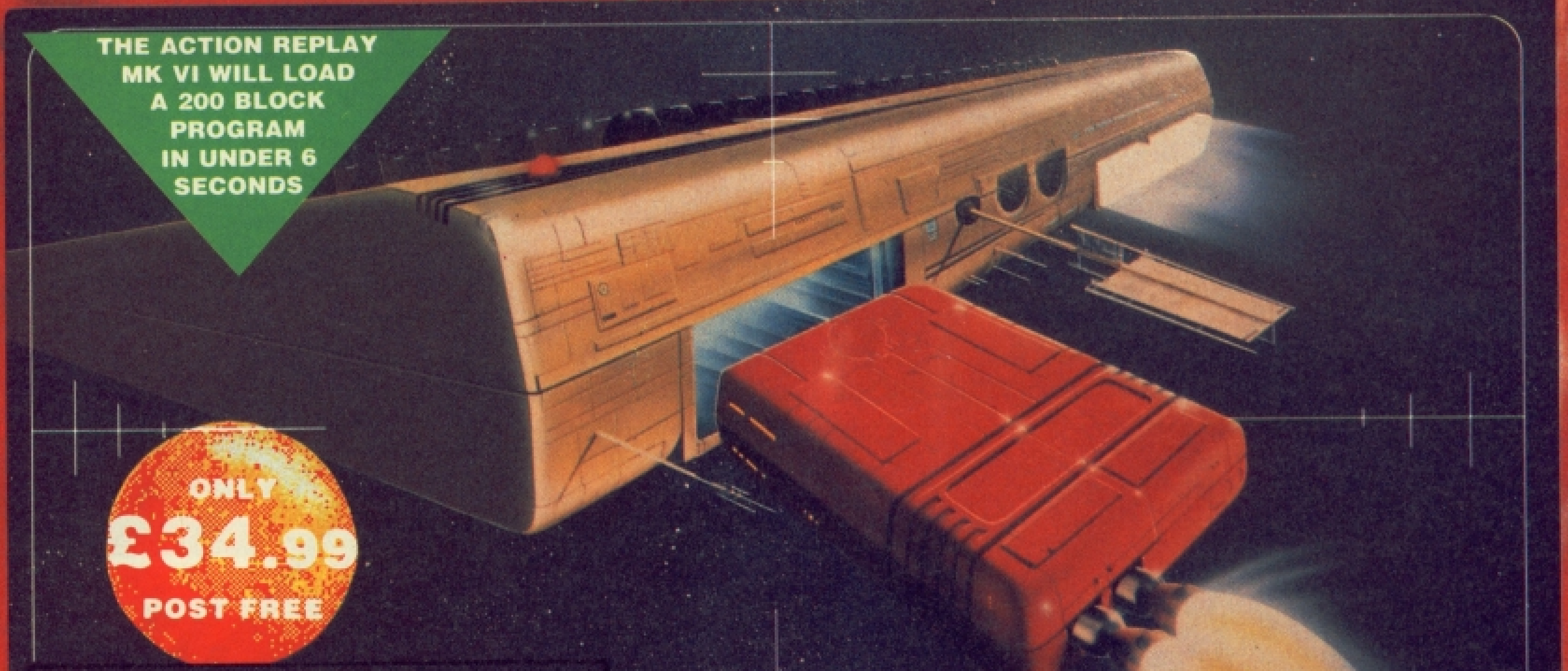
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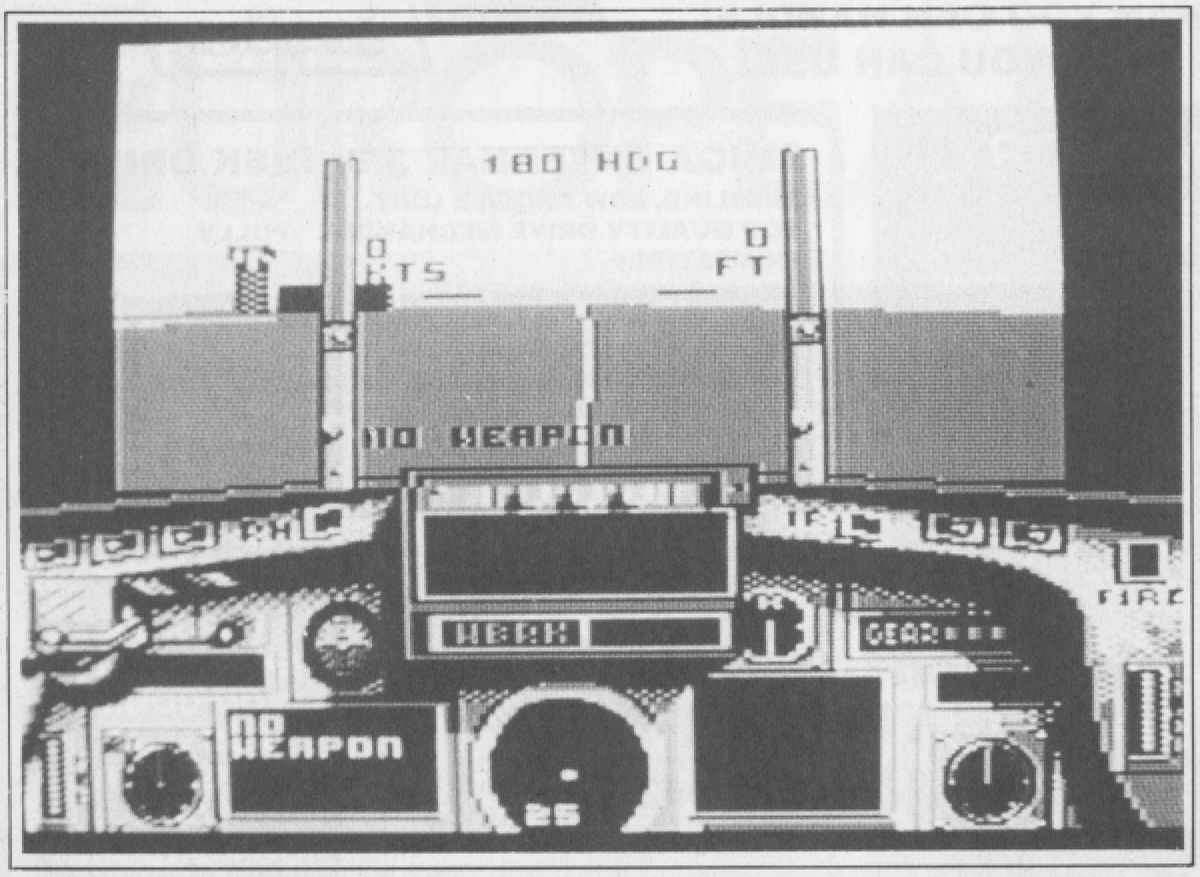
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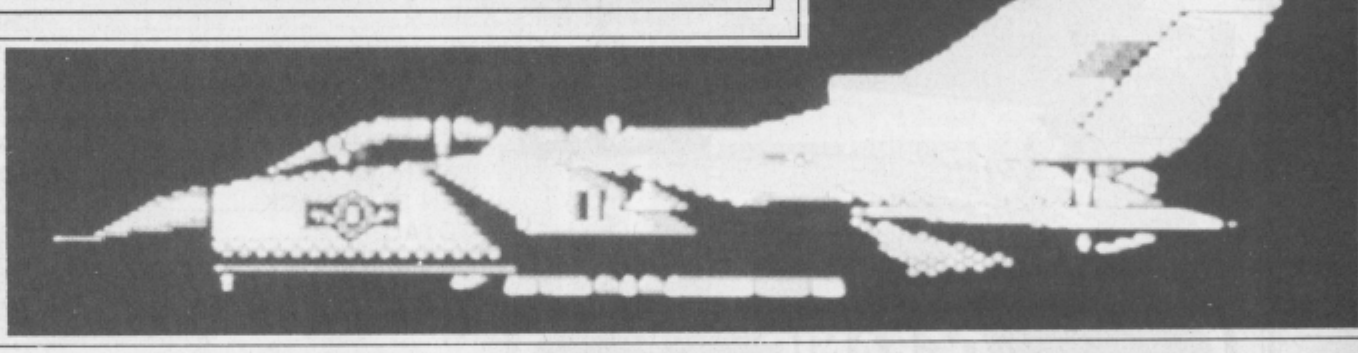
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Lined up on the runway.



A Panavia Tornado IDS

BOMBER

As a poor 64 owner, I can honestly say that the conversion of this fine flight/combat simulator to 8 bit has left me feeling nothing but cheated. To say those programming types have skimped is putting it far too lightly.

There are only half the missions, for a start and most of them can be completed at the first sitting. Secondly, the option to define and create your own missions is now non existent. But that is only the start.

The outline of *Bomber* is the same as that found on the Amiga. Fly a jet plane of your choice against armed enemy forces in a certain patch of desert-like territory, performing combat strikes and defensive actions alike.

However there are a number of things about *Bomber* that annoy me. The first is the amount of things that have been dropped. The choice of planes available has been halved, plus there are now only three types of enemy aircraft, half the missions, and practically no scenery within the game, hardly any 'enemy' to be found. Add to that the slow vectors, the unresponsiveness of the controls, the missing mid-flight refuel sequence. I could go on, but I won't, I think you have the gist by now.

Clearly it's only fair to expect omissions, but if there's hardly any enemy or much scenery to speak of how can the game be so slow? For most of the game, all I ever saw were large expanses of green, apart from the odd triangular hill (very odd indeed) and a road or river crossing my path. The only enemy units I found were my objectives, and after flying 5 of the 8 missions, I've yet to see another aircraft so much as blip on my radar, let alone get close enough to fight.

It seems to me there's little fun to be had from a combat simulator that provides no combat. Or much simulation for that matter. Much as it breaks my heart, I'm afraid I'm going to have to give this one a miss.

Tony Dillon

Activision
Price:
£14.99 cass
£19.99 disk

SOUND	**61%**
GRAPHICS	**58%**
PLAYABILITY	**65%**
LASTABILITY	**49%**

51%

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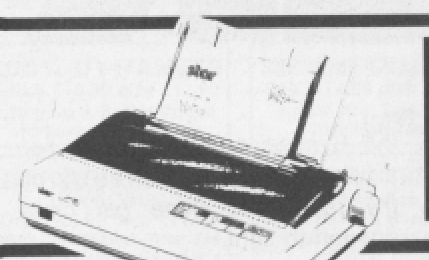
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EUROPEAN SCREEN SCENE

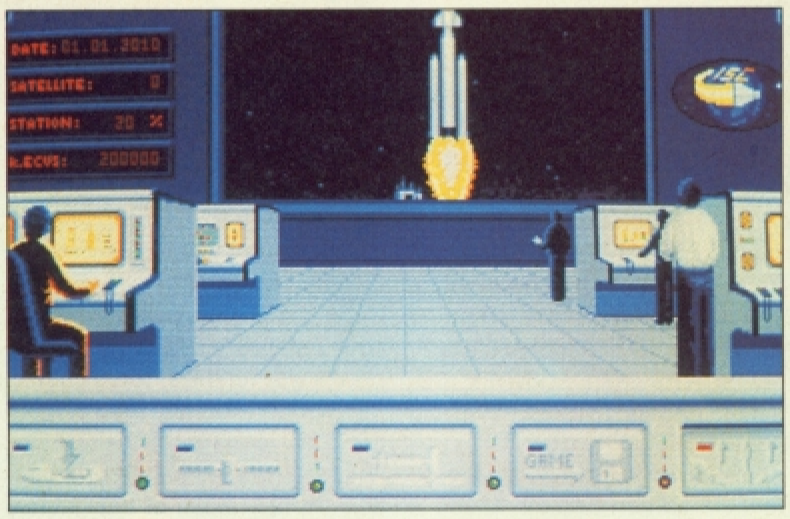


Select your crew.

SPACE SHUTTLE

Rather than set it in the present day Tomahawk have decided to use the 2010 as their setting for a shuttle launch. Unlike the Arthur C Clarke novel, technology has hardly progressed.

Shuttles are used for much the same purposes as they are nowadays: transport, research and repair. The only thing now is that laser guns are standard fitting and useful for blasting crippled satellites before they spread themselves over the Aussie outback.



Damn, I've missed it.

The game starts with you preparing your shuttle for launch on New Year's day 2010 (my 38th birthday in fact). It's a matter of sorting out what crew members are coming with you, whether or not to take a satellite or equipment for the space station and how much juice to stick in the tanks.

The launch is completely controlled by the computer, with you viewing the scene from Mission Control. Next thing you know, you're in orbit. Now it's down to you to guide the shuttle to either a satellite or to the space station.

The process is quite simple, by using two bars on the display panel you need to time two propellant bursts from the shuttle. Failing to do this results in a simple abort, although it wastes fuel.

Docking with the space station is very similar to the docking sequence in *Elite*: slow down and line up, except you don't actually dock. Once the shuttle is in position the automatic docking takes over then it just remains for the new space station module to be added.

If claustrophobia sets in during the journey it's no trouble slipping into your streamlined EVA suit and going for a walk outside. Landing the shuttle is different from today. Instead of nine miles of desert in southern USA, an aircraft carrier is used. Once again, line up and slow down: it won't do you any good if you hit the ocean at Mach 4.

A combination of cursor keys and mouse control help you with the more complex procedures, such as landing. But it wouldn't be a simulation if the game was too easy.

A fairly enjoyable game. Although it fails to push back the boundaries of computer entertainment it's good fun. Nevertheless, compared to *Apollo* 18 on the 64 *ESS* just doesn't match up — and certainly not a thirty five quid.

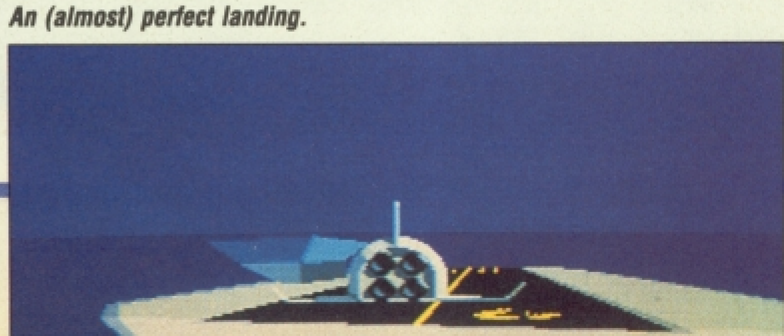
Mark Patterson

SOUND	43%
GRAPHICS	73%
PLAYABILITY	77%
LASTABILITY	69%

68%

Tomahawk
Price: £35.00

An (almost) perfect landing.



WIN



It's difficult to know where to file *Wings Of Fury*. One look at it is enough to have you reaching for the *P-47*/ horizontal shooter drawer, another longer one will make you think again.

Wings Of Fury is no simple blast, but it's a bit too cute to cut it as a simulation, and to be fair it makes no claims to be the latter.

The plane you control is a Hellcat, and the setting the Pacific during World War II. The task before you is daunting, your carrier the USS Wasp has been badly damaged and must be escorted back to base. Between you and safety though, there lies hundreds of miles of ocean, populated by Japanese craft, enemy torpedo bombers, and heavily defended occupied islands.

There are seven ranks, each of which complicates the missions you have to undertake to protect the carrier. Once you have selected this the Wasp appears and you're given the option to select from rockets, bombs and torpedoes. Which ones you choose depends on the particular missions you have to complete. The involvement of enemy shipping obviously necessitates the use of torpedoes, but heavily fortified islands with concrete pillboxes require rockets to bust them open.

First of all you have to take off from the carrier. Enough speed is necessary or your little plane will do a passable impression of a lemming. Even at full throttle it lurches dangerously close to the waves.

Once in the air you can see how the curious view system for the game works. As you climb the perspective changes to give you a view from afar with a greater angle of vision and smaller objects. Dive down and you zoom in to a close up of the action.

It all takes some getting used to, and it's pretty easy to end up diving into the ground. But *Wings Of Fury* is tough in every respect. It's a game that will last for the right reasons as you grapple to clear a way for the stricken carrier.

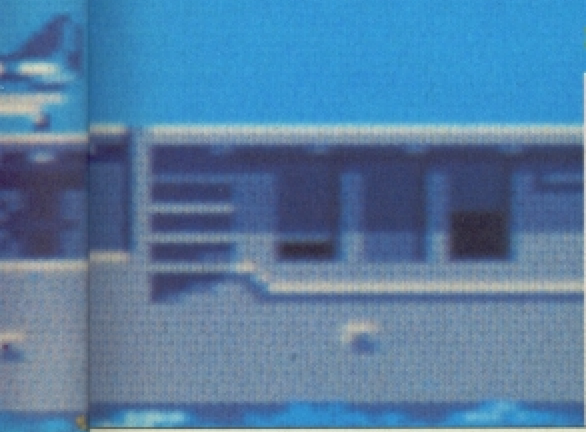
You won't find any filled vectors or 3D polygons in *Wings Of Fury*. Its graphics are neat if unremarkable. In fact much of the game's cuteness stems from the size of the characters and the plane. Try and supress a smile as you dive





Domark
Price: £19.99

GS OF FURY



Torpedoes away, but you've been hit.

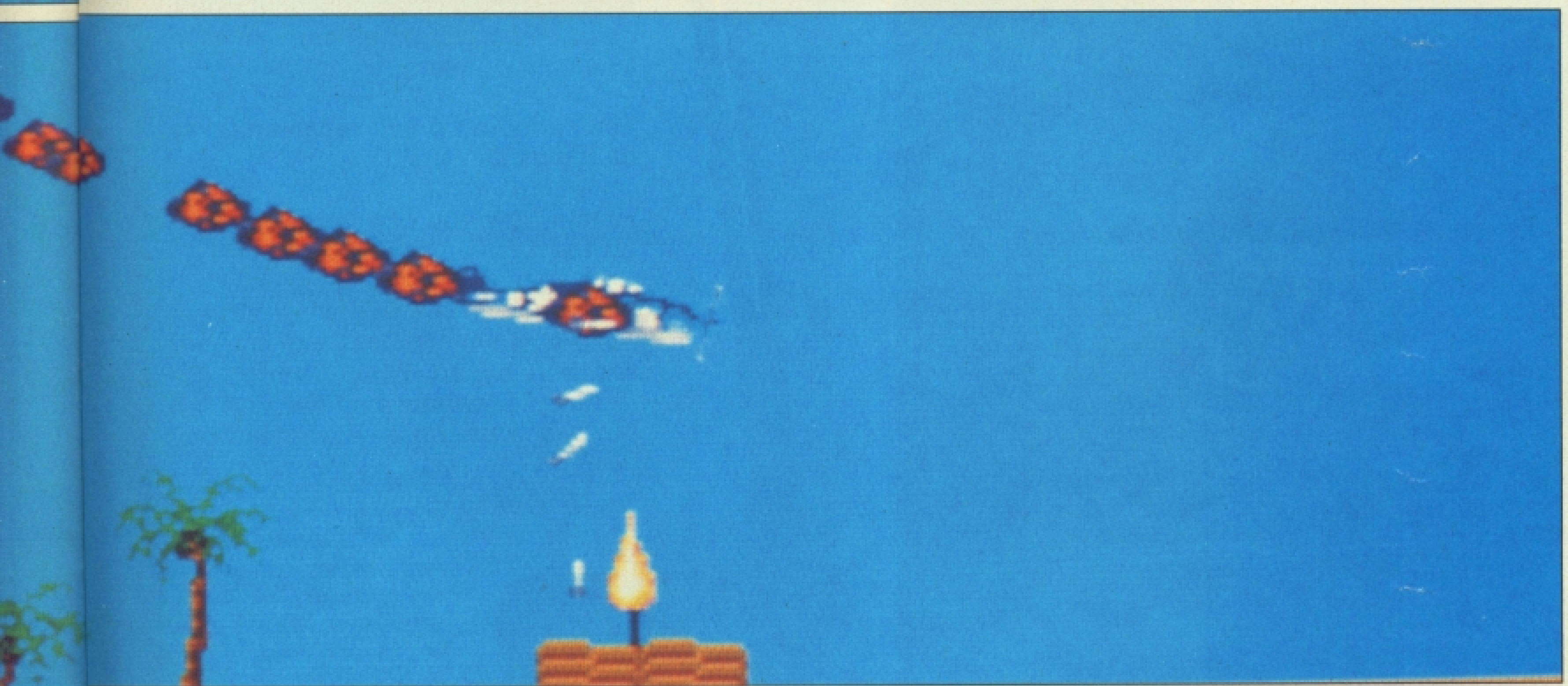


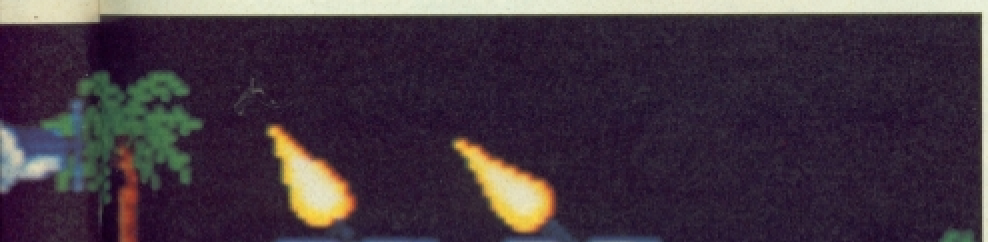
down and strafe a helpless group of Japanese soldiers you've flushed out if you can. They even scream like munchkins as you hit them. It sounds brutal, but one look at it is enough to tell you that it isn't.

The sound on *Wings Of Fury* is hardly expansive, but unlike *P-47* to which this bears favourable comparison, it has an authentic engine sound and spot effects which add to the atmosphere. The game doesn't require much more and at least there's no duff tune.

If you like your shoot 'em ups on the cerebal side then this is for you.

Mike Pattenden





A burst of ack ack and you're in trouble.

Pursued by a Zero at low level.

SOUND	**75%**
GRAPHICS	**82%**
PLAYABILITY	**85%**
LASTABILITY	**84%**

83%

CU Compo

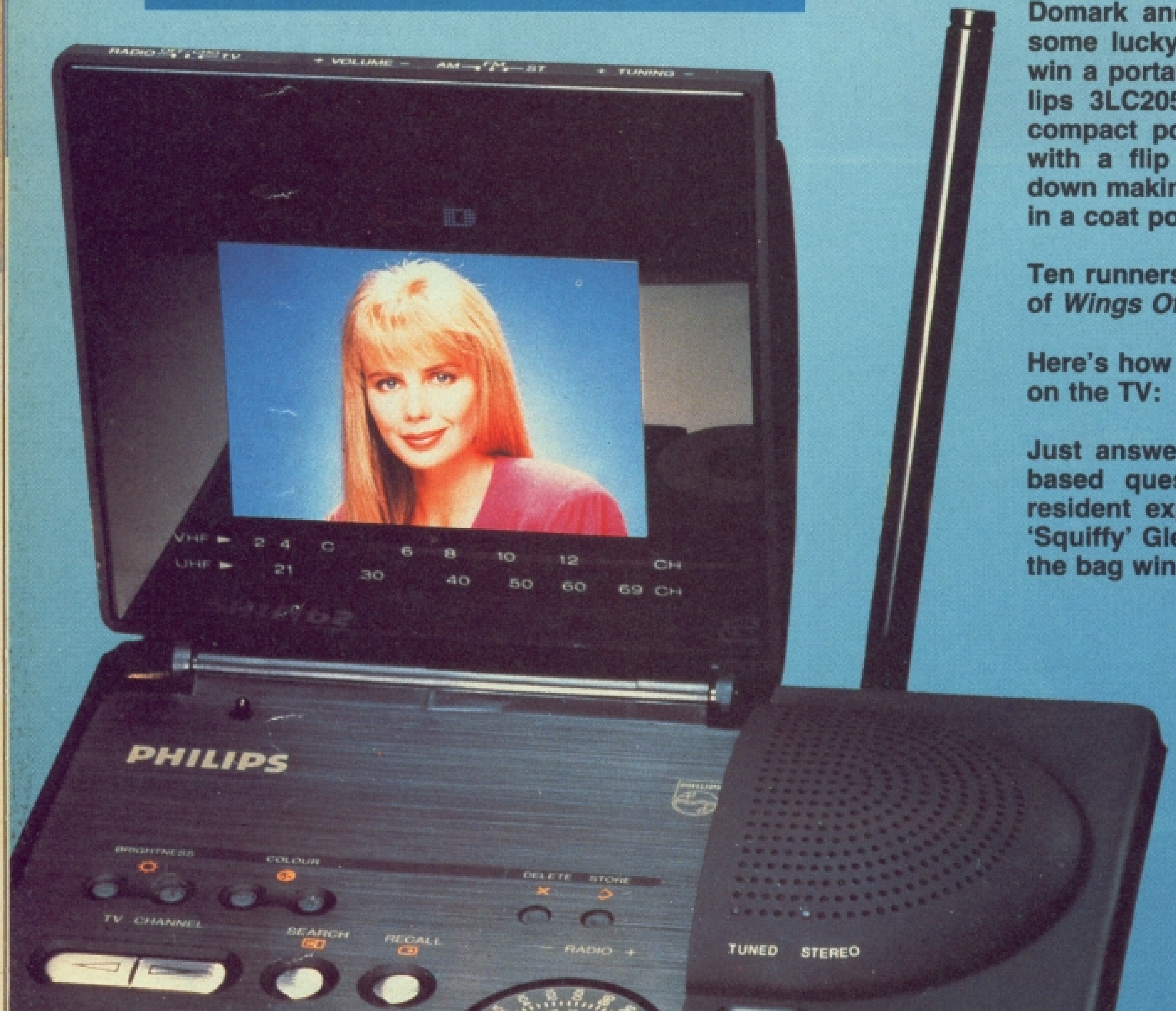
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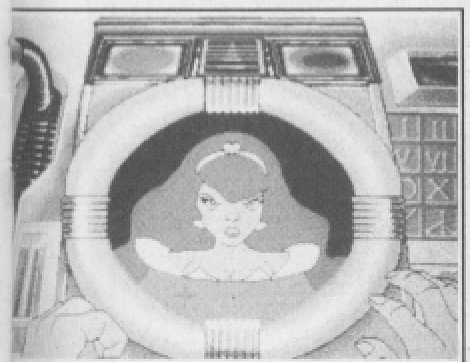
Just answer the following aircraft based questions as set by our resident expert Wing Commander 'Squiffy' Glenister and the first out the bag wins the mini goggle box.



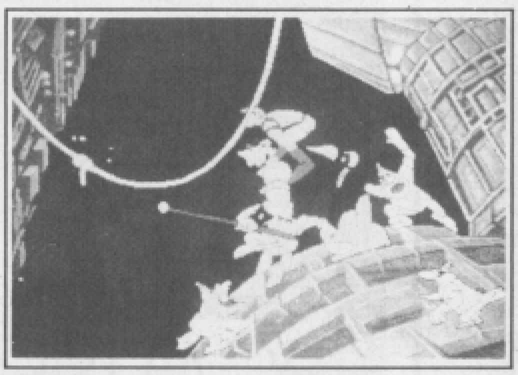
1) Grumann built a series of 'Cat' fighters. Name two others apart from the Hellcat.
2) What was the Hellcat's main adversary?
3) Name one other US carrier (apart from the Wasp) which Hellcats operated from.
4) Name one Pacific naval battle Hellcats saw action in.

Put your answers on a postcard and send them to Fury Compo, CU, 30-32 Farringdon Lane, London EC1R 3AU. Entries to arrive no later than February 26.

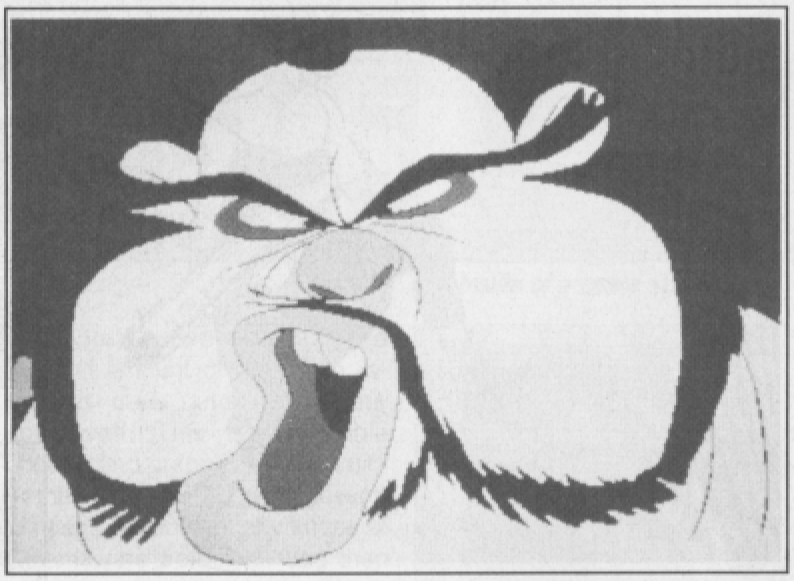
SPACE ACE



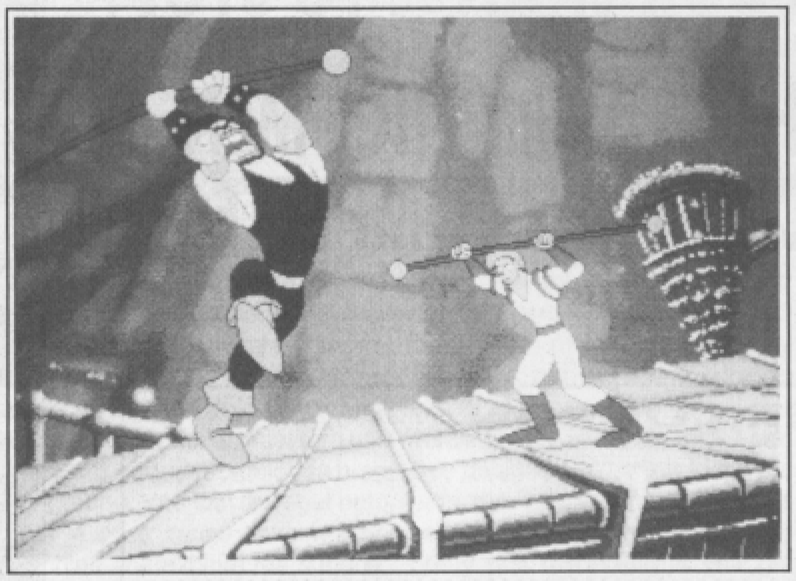
Spot this in the game if you can.



Make a jump for the rope!



Borf — he's your main adversary here.



. . . and sooner or later you have to tangle with him.

The first thing you should know about *Space Ace* is that it's the most popular demo at Amiga dealers for eons . . . well, since Don Bluth's first 'laser disc' adaptation, *Dragon's Lair* appeared anyway. With smooth, high definition animation that for once lives up to the hype 'cartoon quality' and this time it even runs on a normal unexpanded 500.

Space Ace has the sort of graphics that make most programmers feel like giving up and going back to the Vic 20. A blinding demo, unquestionably (they've even managed to eliminate the tiresome disc swapping of its predecessor whilst cramming it into half the memory), but is it any good as a game?

I found *Dragon's Lair* the most infuriating, irritating and downright awkward piece of software ever shoved under my nose by the editor. Every scene was governed by joystick moves more counter-intuitive than the instructions for assembling an MFI wardrobe translated into Serbo-Croat. Personally, I feel that fiddling around trying to work out which particular tweeks you apply to progress to the next scene is singularly unrewarded by two-and-a-half seconds of interesting graphics. At least Pavlov's dogs were rewarded with the occasional bowl of Pedigree Chum.

Fortunately, *Space Ace* isn't nearly as bad. The manual comes with a genuinely useful selection of tips for each stage and a complete explanation of how to get past the first stage which might well stop some less keen people tearing out their hair in apopleptic rage. That doesn't mean it's easy, or I like this sort of thing, but it's nice to see designers making real improvements to their software. Don't buy this expecting fluent gameplay, but it is possible to get a reasonably satisfying distance into the game without giving up other activities like sleep, work, school etc.

The storyline isn't exactly War And Peace – space hero defeats monsters to rescue girlfriend – but there are plenty of decent twists and suprises to make it a little more than a slide show. If your nose is still pressed up against the glass of your local dealer's window as you stand transfixed by this miraculous feat of computer programming I would still think once or eight times about shelling out the asking price for this sort of entertainment. Buy *Space Ace* to impress, dazzle, amaze or overwhelm, but don't buy it to play, certainly not at this price.

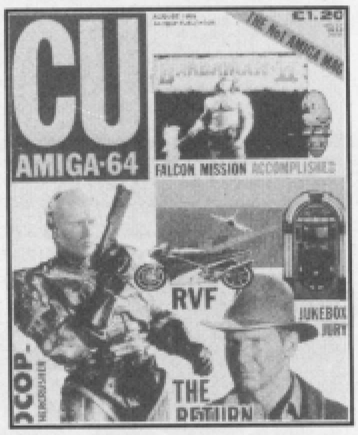
Mark Heley

Empire
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SOUND	**90%**
GRAPHICS	**97%**
GAMEPLAY	**31%**
PLAYABILITY	**29%**

58%

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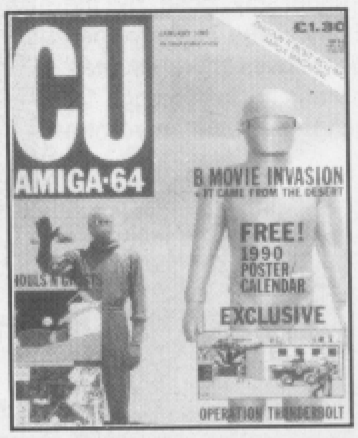


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STARFLIGHT

The inside of a space station.

S*tarflight* comes complete with a photo of a haggard looking group of American programmers dressed in spacesuits, but looking more like MacDonalds crew members. This appears to be part of a guilt trip designed to show how much sweat and honest toil has gone into crafting this humble programme. All this is made doubly necessary because this is a game set in one of the dodgiest area known to software – it's an *Elite* clone.

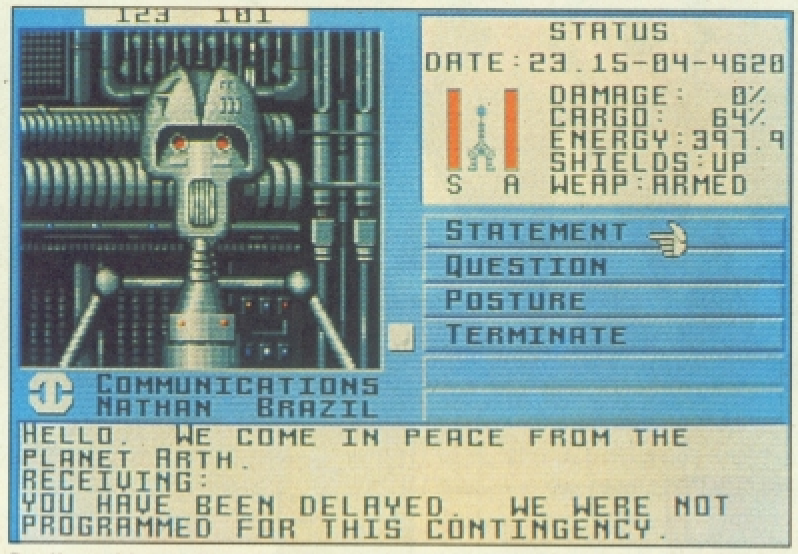
The question of why someone is masochistic enough to attempt to better an all-time classic like this I'll leave to clinical psychology. You begin your quest in the round, anonymous bowl of the spaceport where you have a minimal amount of money to recruit a crew and equip your spacecraft. This is accessible enough and graphically much nicer than its illustrious predecessor, although it won't set any knees at Cinemaware trembling. You then set off on an interplanetary flight by dragging a mouse around the solar system, this once again is easy and a big, fat clue is given to you on your communications system at the spaceport that the neighbouring planet might be worth the once over.

Once you've established an orbit around the planet a revolving planet appears on which you can attempt a landing. One of the 'features' of the game is the scenic landing series where you gradually get closer to the planet surface. A bit too gradually for my liking, but you can at least turn this effect off and just plonk down on the ground. You can then get onto your 4 × 4 range rover/mining machine and explore the surface. This is one of the best aspects of *Starflight*, as you zip around in search of bounty. Then, much like *Elite*, it's time to return to the starport to flog what you found.

The systems are detailed with a good balance of interesting and not so interesting planets to explore which makes the gameplay not easy, but not too frustrating either. All round, it's an easier game to get into than *Elite*, and well designed. Where it loses out is in the space combat which is entirely formularised and really pretty dull (especially if you get blown away). As you progress your options are made clear, whilst still leaving you a good margin of choice which gives the game a more RPG-like touch.

Even taking into account the total unorginality of the overall concept, EA have done an excellent job of making this as playable as possible, I don't think it'll become a classic, but *Starflight* made a very passable distraction and will almost certainly have you extracting your money's worth of entertainment as easily as your terrain vehicle scoops up minerals.

Mark Heley



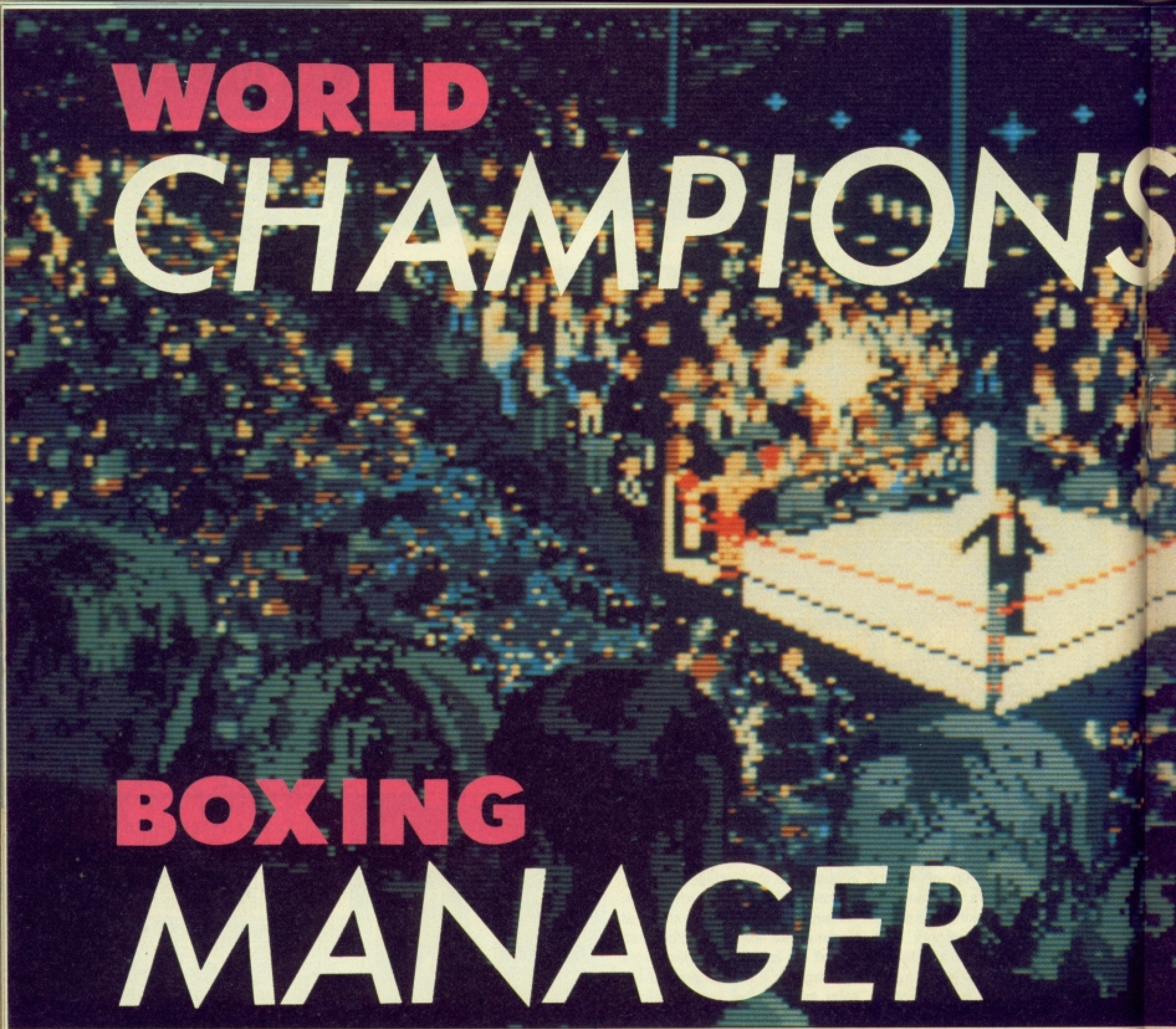
Dealing with an alien android.

Electronic Arts
Price: £24.99

SOUNDS	**43%**
GRAPHICS	**69%**
PLAYABILITY	**81%**
LASTABILITY	**65%**

75%

WORLD CHAMPIONS BOXING MANAGER





▲ An arena's eye view of the action.
◄ In the soothing hands of the physio.

Goliath Games
Price: £19.95

For what is only Goliath's second product, *World Championship Boxing Manager* sets a standard of excellence that a lot of other companies would like to be seen to have.

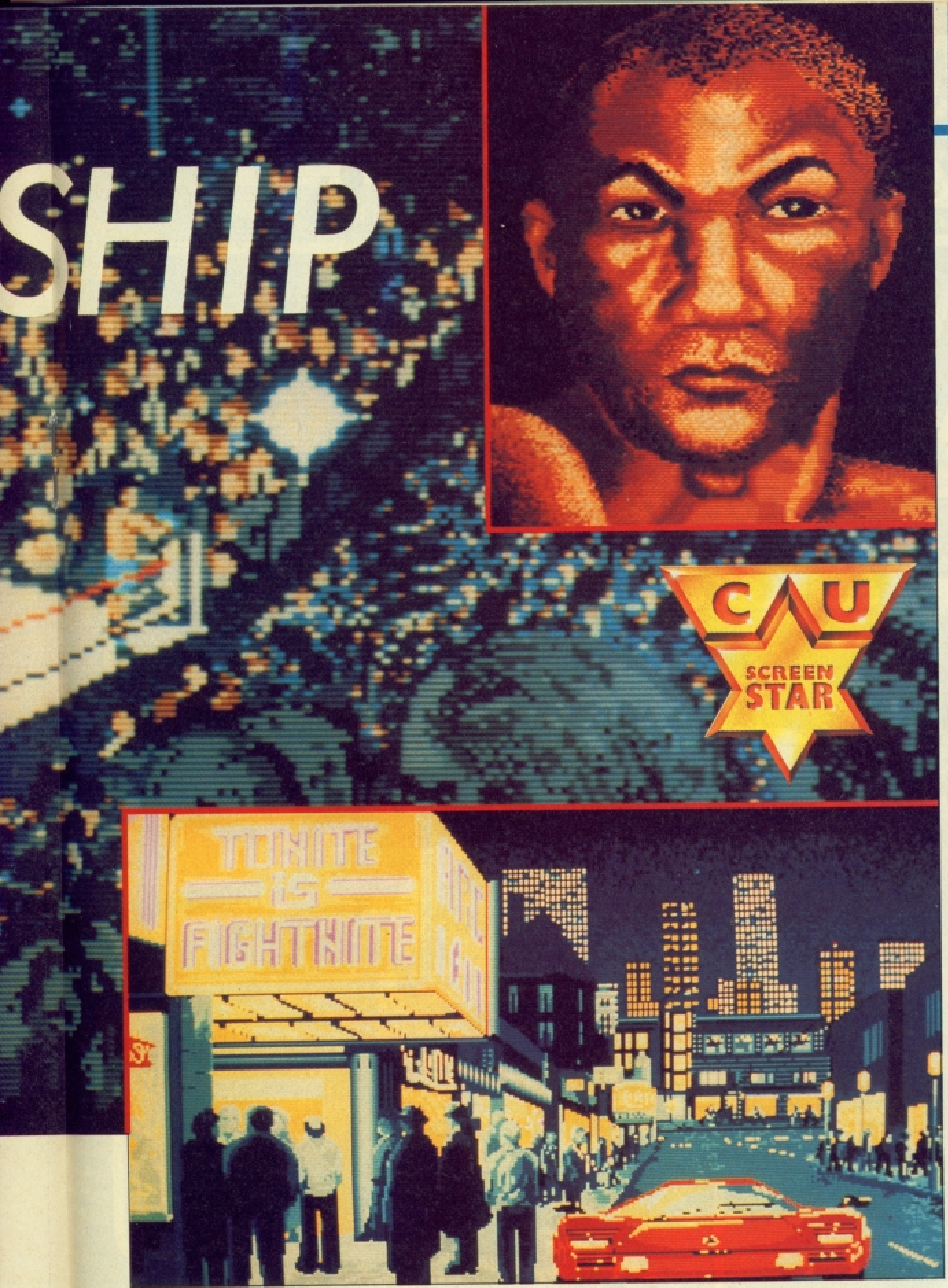
The reason Goliath's games stand out head and shoulders above the rest is simply the amount of care and attention that goes into them. Take *WCBM* for a start. Doug Mathews, the man at the top of Goliath Towers, got himself a satellite dish and re-corded every single boxing match on the relevant satellite sports channels, and then studied them carefully to try and understand how a boxing match works, right down to how many punches on average will land and how many will be dodged or blocked.

You take on the role of boxing promoter/manager, in charge of anything up to five boxers at any one time and by making all the relevant decisions you have to try and pick these boxers up from out of the gutter and take them to the lofty heights of a world championship in either the FWB league (Federation of World Boxing) or the WCIB (World Council of International Boxing).

But it doesn't end there. In fact, the game doesn't end at all. There is no set pattern to follow, other than to move up ranks by beating opponents placed higher than you. The more impressive you fight, the faster you move. For example, if a 100 ranked player takes on a 97 ranked fighter and only wins on points at the end of the ten rounds, they might move up two places. However, should this player knock out the opponent in the 2nd round, that's worth a certified leap of at least ten places.

The game works along the lines of *Tracksuit Manager,* in that all decisions are made through highlighting options on menus. The

SHIP



The bright lights, the glittering prizes, the red Ferrari.

main difference is that now you are no longer faced with a screen of boxed off text.

Every screen has some bits animated, such as Goliath, the company cat, who makes a point of getting into as many screens as possible.

You check the weekly rankings to see who's above you. Then you have to look in your filofax to find out how good a fighter this person is and who their manager is. When you've found a boxer you want one of your boxers to challenge, you then go to your phone and call up the required manager. Set a date and a purse percentage. If they agree, you then have to get the fight approved by one of the boxing boards, and you're away.

The fight itself is possibly the best thing about the game. You have a running commentary during the fight, and the power punches rain down thick and fast while all your boxer can do is flail his arms hopelessly. It made me wince just to watch it.

You do have a little bit of say in the run of the game at the end of each round, when you have thirty seconds to try and patch your boxer up by applying a cold iron to the bruising or an adrenalin pad to the cuts, allocating different amounts to each. Then you can instruct the boxer on which style of boxing you think would be best for this particular round, whether that be taking it easy, jabbing to the head or moving out to going for the K.O. and fighting dirty. It's all here and it all works surprisingly well. The A.I. routines used are some of the best I've ever seen, especially when it comes to generating the 'proper' reactions to different incidents.

There is a lot more I could go into. I could explain all the subtleties of the game. Discovering all the little complexities is just part of the fun, and trying to master the fame is the rest. But don't worry, you never will. An incredible product, and a great start to the New Year.

Tony Dillon

C64 UPDATE

Naturally the C64 version doesn't have the same graphics or animation as the Amiga version. What it does have, however, is the same gameplay, the same involvement and the same level of addictiveness.

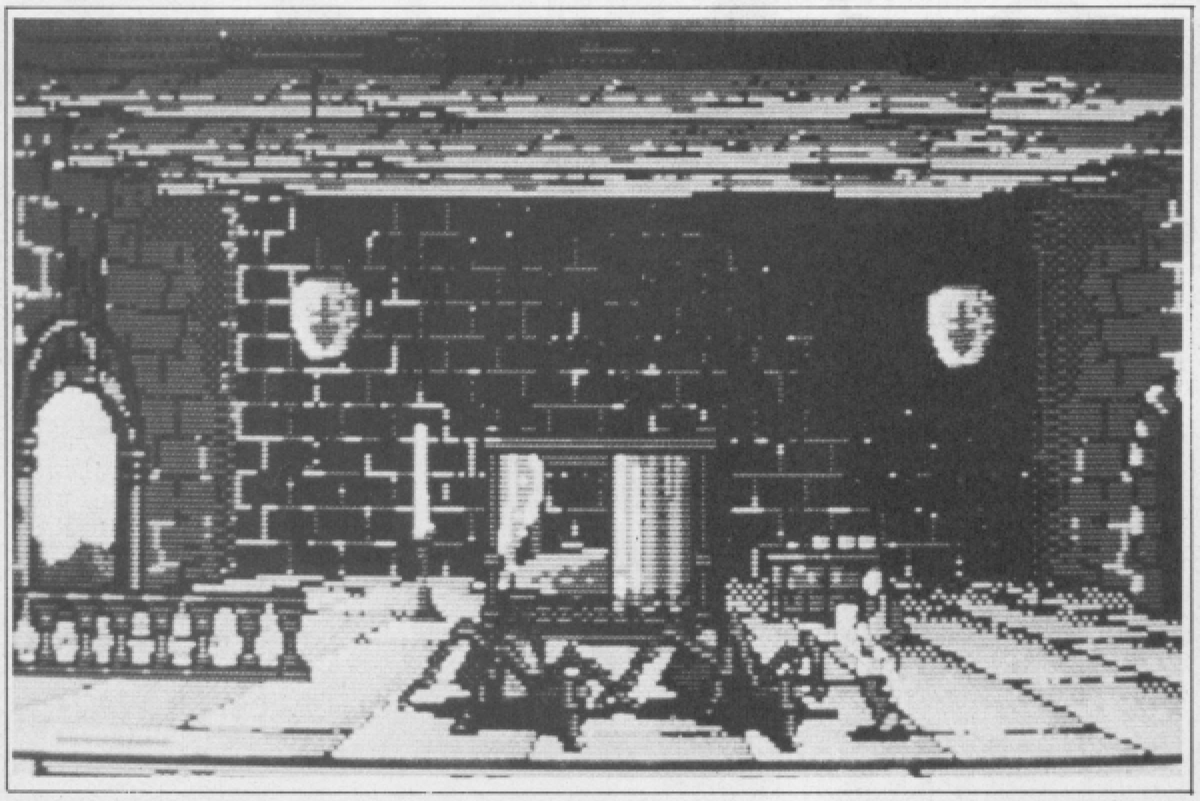
The game is identical on both machines, containing all the same options and menus. However, a couple of things have been dropped, such as half a dozen phrases from the commentary, or the use of speech bubbles in favour of good old-fashioned boxes.

The screens are still laid out in the same way, i.e. you still see a picture of your office, only now it's more stylised.

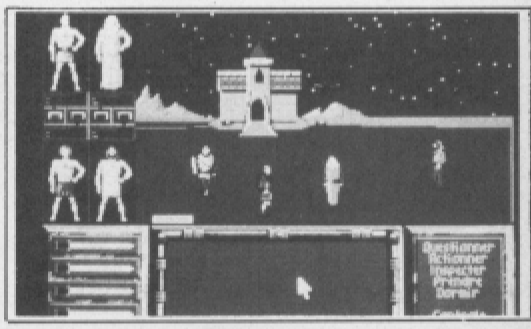
SOUND	N/A
GRAPHICS	65%
PLAYABILITY	94%
LASTABILITY	93%
OVERALL	89%

SOUND	71%
GRAPHICS	90%
PLAYABILITY	94%
LASTABILITY	93%

90%



Forsooth, it's two arachnids.



All the King's men and women.

DRAKKHEN

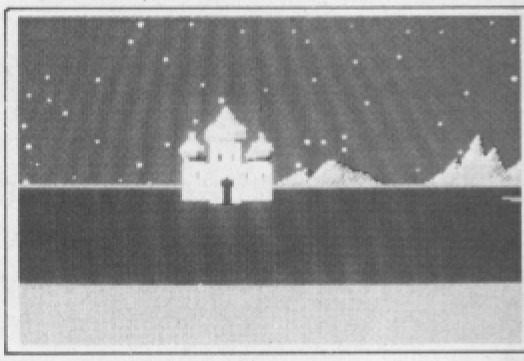
Welcome to Ye Olde arcade adventure. As an example of the swords 'n' Sorcery style of game, *Drakkhen* looks nothing remarkable, a bunch of four 'adventurers' pop up on screen with names that not even the most spaced out Californian hippy would give to their sprogs. At least this time around the quest is vaguely in keeping with what the pundits are calling the ecological nineties; the elaborate and nicely produced booklet that comes as the statutory unasked-for extra to try and justify the thirty quid asking price tells the tale of the aforementioned Paladin.

Voluntarily undertaking a mission to slay the last of the great Drakkhens, the knight has at last managed to dispatch the legendary beast. Like anyone who so blatantly abuses an endangered species, he has now been quite rightly executed by the Emperor. All you have to do is to restore the 'magical balance' to the world, that the overzealous quester caused.

To move around the *Archipelagos*-like landscape, you change to GROUP mode which allows you to maneouvre with the aid of a joystick. Every time you come to an encounter the mode goes automatically back to CHARACTER and the four characters pop up. The rest of the mechanics breaks no new ground there's character sheets, a choice of weapons and nine icons for a range of actions. *Drakkhen* looks to be aiming at quality rather than innovation, which is OK but unfortunately that brings us to the gameplay.

Try and get into the dungeon which you start in front of, and a shark leaps out of the surrounding moat and then there were three. Err off the path and touch on a lake and splosh!, then there were two. Bump into a cross and a huge, indestructible hound's head appears and the rest of the party is Pedigreee Chum. A bit of difficulty can often make for an interesting game challenge, but *Drakkhen* is totally out of order. One encounter and your party will be lucky to hobble off even badly mauled.

Combat is just straightforward computer tallying with minimal visual interest. The scenery is samey and interesting 'happenings' run at about once every three loads. *Drakkhen* should have a lot going for it, but it has turned out as adventure by committee. Given a few weeks free with time to stumble forward inches at a time, *Drakkhen* might turn out to have hidden merits, but



A pointy, star-lit castle.

to find them you'd have to be the sort of compulsive adventurer who wouldn't be dissuaded by a bad review in the first place. Games like this have to be judged up against the AD & D series and the comparison is not flattering.

Mark Heley

Infogrames
Price: £29.99

GRAPHICS	**65%**
SOUND	**43%**
PLAYABILITY	**34%**
LASTABILITY	**56%**

49%



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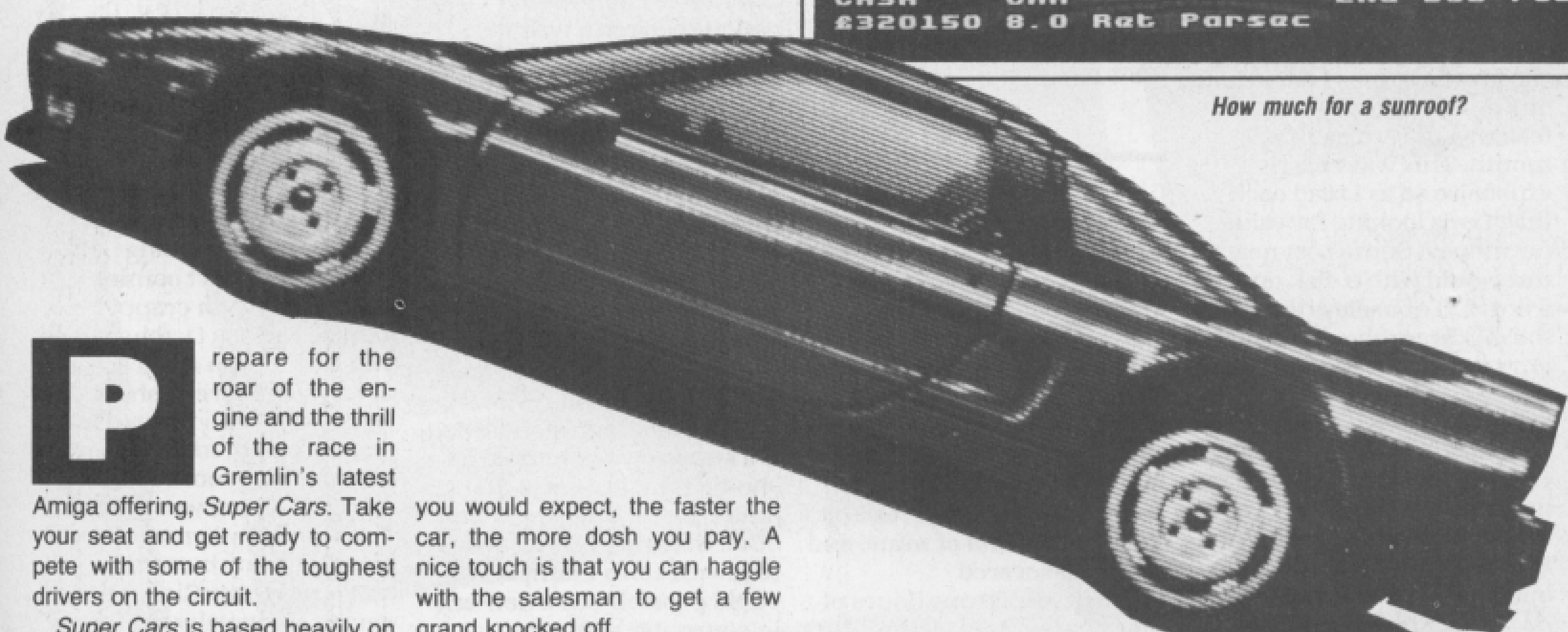
SUPER CARS



Got anything in yellow?



How much for a sunroof?



Prepare for the roar of the engine and the thrill of the race in Gremlin's latest Amiga offering, *Super Cars*. Take your seat and get ready to compete with some of the toughest drivers on the circuit.

Super Cars is based heavily on *Super Sprint* but also has some unique twists. You have a choice of seven cars to race in but, as you would expect, the faster the car, the more dosh you pay. A nice touch is that you can haggle with the salesman to get a few grand knocked off.

Add-ons can be purchased to give you an unfair advantage. These include missiles, power steering, speed-ups and armour.

Once you're satisfied with your car it's off to one of the nine race tracks. The action is viewed from above and the screen scrolls to keep the player's car central — another difference from *Super Sprint*. Between four and nine computer cars take part, and you must finish in the top three to avoid disqualification.

Graphically, *Super Cars* is about average for this type of game. The car would look more at home on a 64 but the track graphics are never very far from reasonable. The option screens are a different matter, plenty of detail, lots of variety and some really excellent designs.

Although there are very few spot effects there are several *Chain* type tunes but even these start to sound similar and grate on the ears.

Super Cars is instantly hookable. A good control system means the players can get straight into the game, the excellent presentation also helps. The well gauged difficulty level keeps the player hooked until . . . it hits you — *Super Cars* is one of those repetitive games that falters after only a few hours. As you progress nothing new is added.

A two player option would have helped enormously but I'm afraid that as it stands *Super Cars* gets the thumbs down from me.

Mark Mainwood

Gremlin
Price: £24.95

SOUND	**60%**
GRAPHICS	**70%**
PLAYABILITY	**80%**
LASTABILITY	**58%**

67%

CU LETTERS

Value for money

After receiving an Amiga 500 for Christmas I decided to buy every magazine that featured the Amiga that month. This was rather expensive so as I read each mag I was looking for value for money. Some cost nearly three quid with a disk on the front, full of useless junk and the disk was thrown straight onto the 'to be formatted pile'.

Finally I arrived at the conclusion that for only £1.30 CU is the best mag around for the Amiga. To improve the mag even more how about a High Score Table and some budget reviews for those of us owning Lambourghinis and villas in Spain?

I have four questions:
1. After upgrading from a BBC the only thing I miss is a game called Elite, is it available on the Amiga?
2. Can you buy extra mission disks for F/A 18 Interceptor?
3. How old is Commodore User?
4. Which game has received the highest ever rating?

Thanks again for a great mag which I will be buying regularly from now on.

S. P. Harris,
Stansted,
Essex

Welcome aboard!

1. Yes, on the Firebird label.
2. No.
3. Six years.
4. Falcon's Mission disk (98%).

A good kicking

Thanks for an excellent mag and your extensive Amiga ONLY (of 16-bits) coverage.

I'm pleased to see that you're also quite fond of *Kick Off*. Now let me tell you a tale of two sweaty joysticks and one disk of *Kick Off*. *Kick Off* really is a good laugh, as Morten (a friend of mine) and I have discovered through numerous hours of play. Today, I did all the laughing. First you had Morten's keeper, ball in hand, which he tossed into play. Sad thing for Morten though, was that the player to whom he tossed it stood behind the keeper, so the ball went into the wide open goal mouth.

The second laugh I had at Morten's expense occurred when I was leading 2-1. During injury time Morten made a clean shot, and the screen scrolled upwards. Everyone could see it was going to go in because the keeper was doing some sort of bird routine instead of his job. The ball crossed the line, and the final whistle blew — the ref had declared FULL TIME just before the ball crossed the line — and it was still 2-1! I almost laughed my liver out of my left nostril, while Morten tried to smash my wardrobe door with his forehead.

Credit must go to Anco for *Kick Off*. It's out of this world. It's always good for a laugh, epecially when combined with some Tuborg. I've never had so much fun with any computer game. The question is, will I ever again?

H C Mikkelsen,
Skjern, Denmark

Quality control

Being a regular reader for some time now I have decided to write and comment about the quality of Amiga software which is currently on the market.

Top marks are awarded to Ocean for their excellent arcade conversions such as: *Robocop, Dragon Ninja, Operation Wolf*, and just recently the totally brilliant *Operation Thunderbolt* which received a well deserving Superstar. If this is the shape of future conversions and original concepts, then they can rely upon everyone's support, and I know I speak for the majority of us humble 16 bit owners. Looking through the January issue I discovered a slight shortage of 8 bit reviews, in fact, there were none, but the quality of over half of those 16 bit reviews were of very high standard. It is a superior machine so it should have products that match its capabilities. If only other software houses would follow Ocean's example we could possibly see a new era in computer software, maybe?

Secondly, in my opinion the new CU image is great! It caters for all tastes e.g. Buzz for the user who likes to keep up to date with the software market, an adventure section for the adventure fanatic, Play to Win to help the failed gamester, also Tommy's Tips to help people with their technical problems, and also brilliant in-depth reviews. If CU keeps up this outstanding quality it will retain it's title of "No. 1 Amiga mag" for a long time to come. Congratulations to the CU team for producing such an excellent magazine.

Lastly, I would like to know where you got the idea for your poster/calender (January issue), and what is the picture of? Keep up the good work!!!

Martin Swann
Beccles, Suffolk

Thanks for the compliments. What better time to have a poster/calendar? The shot was inspired by nothing in particular.

Aussie whinge

I think it is about time that ST owners stopped rubbishing Amiga owners and that Amiga owners should stop rubbishing ST owners.

True, the Amiga has better graphics and sound capabilities, but that does not mean it is any better. The Amiga lacks the built in MIDI facilities the ST has, and I am sure that the ST is built to last, unlike the Amiga. My first one broke down three times because of a fault within it, and Commodore had to replace it. The second one's graphics chip has worked itself loose no less than three times.

I would also like to make a comment about the way you review games. It would not surprise me if you gave Space Quest I 100% for graphics. You should stop being lenient, and start coming down heavily on crappy games. In your October issue you gave *Xenon II*'s graphics 90% !!!!! The screen shots must have been printed out on a lousy dot matrix then, because they looked awful. Anyway, *Xenon* was crap, so I don't see how *Xenon II* could have been any better.

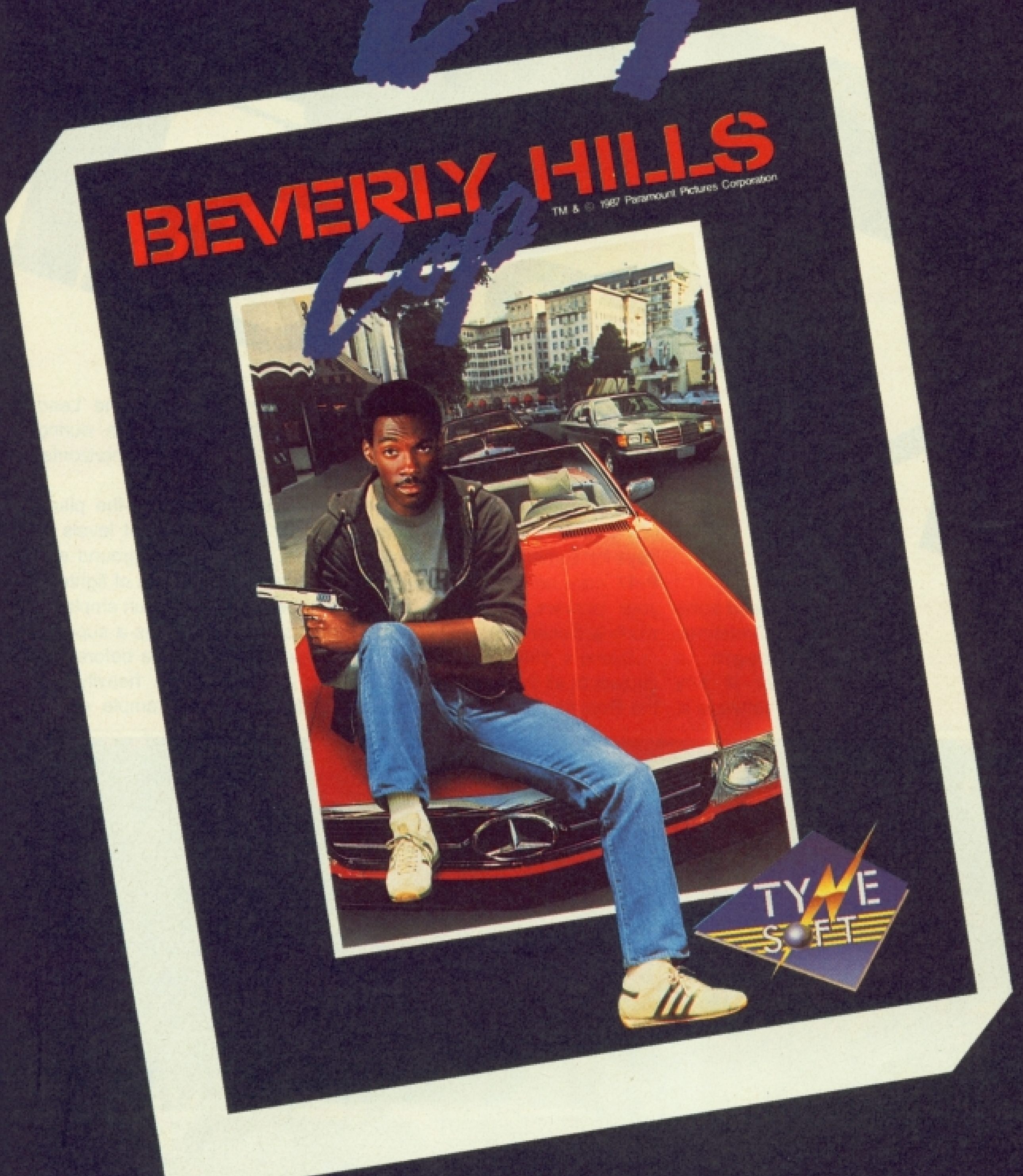
It seems only Cinemaware games are worthy of high graphics and sound ratings.

Just a final mention that your magazine is one of the cheapest pommy ones over here, although by far the best magazine here is the *Australian Commodore* and *Amiga Review*.

Stephen Jones,
Fisher,
Australia

You comment on* Xenon II*'s graphics and then admit you haven't even see it! It is better than* Xenon *and it does look nice. Perhaps the Australian Commodore and Amiga Review hasn't got round to reviewing it yet though . . .

BEVERLY HILLS Cop













Look out, Beverly Hills
Here comes Axel Foley !

The hero of "Beverly Hills Cop" and "Beverly Hills Cop II" is back in Beverly Hills - and this time he's working on a case that's a real stumper! He's going to stop the crime of the year, unless an army of trigger-happy gunmen stop him first !

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P-47 THUNDERBOLT



In the dead zone after Christmas you begin to wonder if any good software is going to appear again, or whether you'll have to wait another 365 days for something worth playing. P-47 may not be the answer to your prayers, but it's certainly worth a closer look.

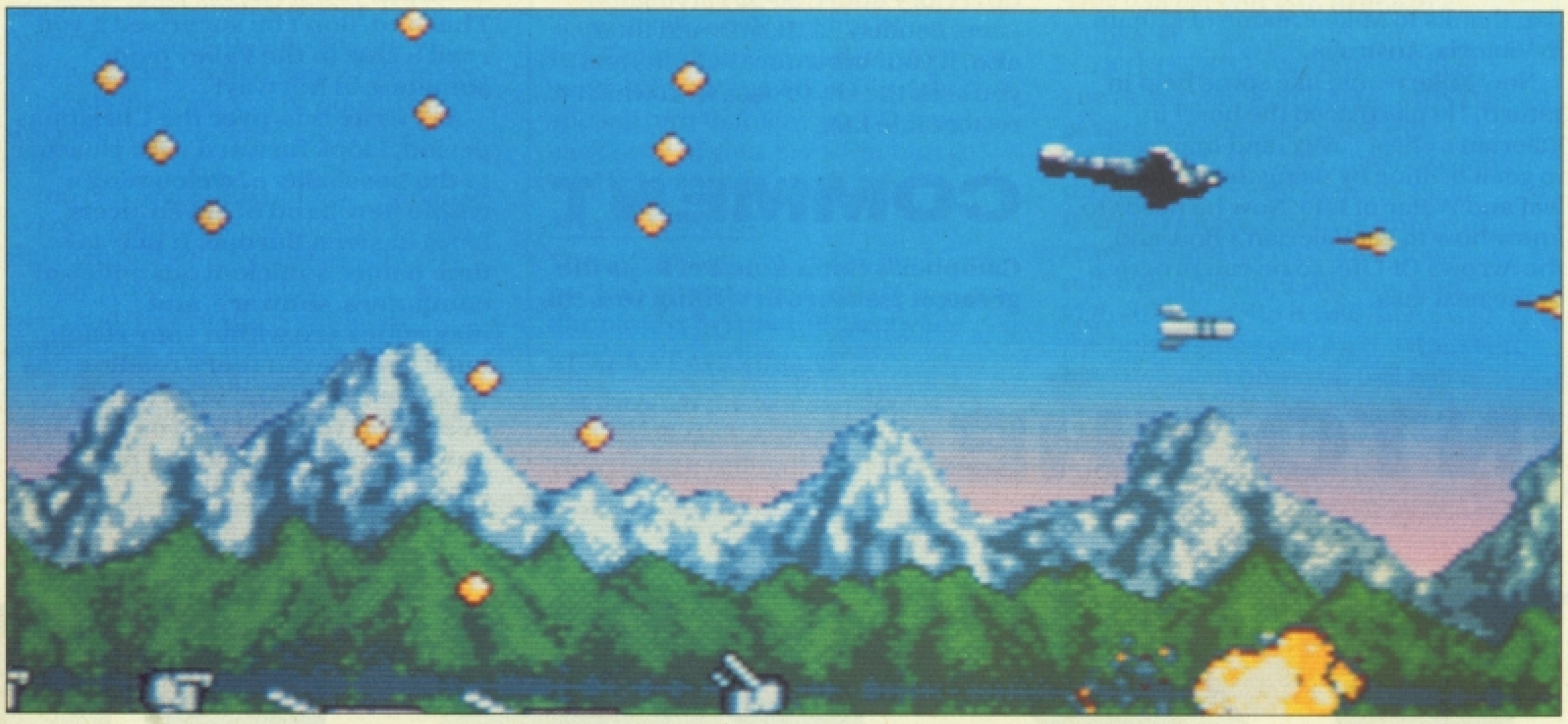
Jaleco's 1988 coin op is the subject of all the action. Based on the Republic P-47 Thunderbolt, a USAF fighter known as the 'Lead Sled', which saw action during WWII, it's a standard horizontal shoot'em up.

You take control of the plane and fly it through eight levels of action, facing enemy ground and air attack in the shape of fighters, bombers, tanks and gun emplacements. Each level has a superior obstacle to overcome before you can progress — a heavily defended train for example at the



Microprose
Price: £24.99





end of level one.

Extra weaponry is made available as you bring down enemy helicopters, with bombs, spray missiles, speed ups and directable fire and even extra lives left in the air for you to fly into. Speed ups are crucial because your *P–47* is a sluggish beast, whilst directable fire is of the greatest benefit for combat allowing you to chuck out bombs in any direction you choose to fly.

Graphically *P–47* is nothing special. Little concession is made to accuracy in scale or detail, whilst the colours rely on brightness more than taste and realism.

Sound is limited to a tiny tune explosions and the odd spot effect when you pick up extra weapons. As far as playability goes I found it pretty frustrating with little room for manoeuvre. *P–47* is hard, no doubt there.

P–47 clearly, isn't worth climbing mountains for. It's competent considering the original was nothing special — a second division coin-op at best. Sometimes it works to convert a minor arcade game as with *Silkworm*, but then it has to be done perfectly. *P–47* just doesn't quite make the grade on that count either. The question is, whether you're desperate enough for a new blast. Take my advice and look elsewhere.

Mike Pattenden

SOUND	**61%**
GRAPHICS	**75%**
PLAYABILITY	**76%**
LASTABILITY	**70%**

75%

So here it is. Conclusive proof that Keith Campbell refreshes the parts that no other adventure columinst can reach. 'There's no place on Earth that Keith cannot help,' we said last month, and this time round Comment comes from the rapidly changing Eastern bloc.

BARD'S TALE

What would you say if you came across a magic mouth on the second level of a castle? John van der Woulwek of Assumburg in Holland is dying to find out!

But will it do John any good if he does find the words he seeks? Peter Gawthorpe has been wandering around Mangar's Tower for many moons now, with seven such words. He started typing them all in with spaces between, only to find he ran out of space before reaching the end. Then he tried without spaces, and got the same result. As only one go at typing them in is allowed, he is getting a little miffed at constantly having to start again. 'Please help, I'm becoming desperate!' he says.

BARD'S TALE III

In this month's clues section, you'll find a quick way of advancing 1st level characters to 35th level in five minutes flat, thanks to Mike Freame of Eltham, in Victoria, Australia.

Now Mike would like some help in return. He has placed the heart in Valerian's chest cavity, and managed to get it beating by using the Arefolia leaf and Water of Life. Now he needs to know how to get Valerian's Bow and the Arrows Of Life, so he can progress to the next task.

SHADOWGATE

Kjetil Hjelen of Vikebukt in Norway has a few questions on this popular icon-driven adventure: 'Why is the ladder so weak? Is the lab dog hiding something and how do I get past him? The large blocks of stone keep squeezing me — how on earth do I get inside the hole?'

JOURNEY

Marcus Lagergren of Alvsjo in Sweden is one of many who thought he could get by on his knowledge of Elvish. He's tried out his best tourist phrases, like "Tag-la' and 'Va'len b'ran', on the wood elf, but now he has run out of conversational chit-chat. Yet the wood elf looks at him expectantly, apparently hoping for another linguistic gem. What should he say?

THE VALLEY

If you are blessed with the words, utter them in writing to me at The Valley, CU, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. And thus also, if your adventure lies idle, and you seek the keystrokes with which to restore it to life.

COMMENT

Campbell's Comment: Perhaps the greatest pleasure in writing Into the Valley comes from the many letters I receive each month from all of you out there. Your letters come from far and wide, and provide interesting and often amusing comment on the world of adventure, and sometimes on the world in general.

Over the last six months, excluding the UK and Eire, at the top of the Valley mailbag ratings comes Norway, with 10% of all letters received, closely followed by Netherlands, with 8%. The list continues with Australia, New Zealand, Belgium, Poland, Sweden, Italy, Malta, Spain, Cyprus, Guernsey, Malaysia, West Germany, Thailand, Botswana, Abu Dhabi, Greece, and Hong Kong.

The truly international spirit of adventure is borne out by countless examples of readers from different countries helping each other through these pages. If, for example, you write for help from Thailand, don't be surprised if you read a clue in the Valley from someone in Norway!

As I write this, over the Christmas period, I look forward with pleasure to the possibility of welcoming a whole new band of adventurers from Eastern Europe. It may take time before sufficient quantities of computers, software, and magazines are within your reach, but if you are out there reading this now, we would ALL of us love to hear from you, and for you to join in our fun and frustration in playing adventures!

INTO THE VAL

Which brings me nicely to the latest letter from Lodz in Poland. Krysitof Struszczak, a regular CU reader now for over a year, talks of the most popular adventure in Poland, and explains how life has changed in recent months . . .

★ *Chrono Quest* is extremely popular here. I can understand why typical adventure games are not so popular — they require a good knowledge of English language, while icon-driven games are easier to play. At one time I was disappointed with *Chrono Quest* graphics. Well, I can now understand why! I have a 'green' monitor and they look really bad! On the colour one they are beautiful!

East Europe countries are now more open. Poland, Hungary, USSR, and recently also such communist countries as Czechoslovakia, Bulgaria, and GDR. The only exception is still Rumania (*Ed — This letter was written on 4 December*) but this country reminds me rather of a prison. Recently one of our magazines ran a review with some people who escaped from Rumania. They said that people there receive very small amounts of food — it is nearly impossible to survive with it and 15% of all people are members of secret service!

We have had some strange changes of dollar rate. It was worth about 10000 zloties, and then suddenly its value started falling down. It reached 5000 zloties on a critical day. Everything in dollar shops became very cheap! For example, a bad quality colour TV (ie Polish or Russian made) cost about $600 in zloties on that day, while in the dollar shops good TVs by Sony were available at prices even lower than $300.

You can imagine what has happened — every kind of electronic equipment and many other goods were sold very quickly from these shops. A few days later, and they're still completely empty — no TVs, no videos, no tape recorders, no computers.

Here are some examples of changes in Polish life: some monuments of well-known communists have been removed; we have new kind of TV news, we have more independent magazines and Police not Milicia as was the case up till now . . . and much more.

Best greetings from your friend in Poland,
Chris.

Campbell's Comment: *Chrono Quest*, eh? (Gulp!) Have you found the Amiga bug yet? Thanks for a letter full of interest — keep writing! And now for something completely different . . .

★ 'Twas a time of wonders. The Seas doth glow in the dark, especially in the vicinity of Sellafield, and babes-in-arms didst form pop groups and wail most musically. Also in this time didst a man of wisdom roam ye computerised dimensions in his quest for adventure. A member of the *Guilde Of Thieves*, a *Gnone Ranger*, and an honorary *Fish*, he didst blaze a trail and give aid to all as would follow. And he was called 'Keith the Concerned'.

And it came to pass that one was vexed most foully in the lands beyond the keyboard, and he didst beseech Lord Keith for aid in the following: How and where do I get that soddin' dwarf in *Heroes Of Karn*? How do I get Harg to obey me in Venom?

I can't even get out of the valley in Majik! What does the village idiot want? How do I recharge my magic sphere? Any ideas on how to work police computers? The instructions in Sydney Affair don't work!

. . . and he did write unto Keith, a-telling of his woes and didst ask for answers, for truly he was right up a well-known creek without any means of locomotion . . .

And that miserable pleader was
Tony Griffin,
Dublin.

Campbell's (concerned) Comment: Get thee back to thy keyboard, oh brave adventurer, and toil, for I know not the truths that thou seekest.

ADVENTURE CLUES

INDIANA JONES AND THE LAST CRUSADE:

To remove the plug, use the hook, and then use the whip on the hook, which is on the arm of a skeleton in the catacombs.

POLICE QUEST:

To deal with the drunk: ask for licence, tell him to get out of car, smell his breath, administer FST test, handcuff him, read him his rights, and tell him to follow you. Open the back door of your car to let him get in, then drive him to the jail.

SHADOWGATE:

To cross the lava open the book and use it to operate the statue. Use Illuminaris to pass the gargoyles.

EUREKA CARIBBEAN:

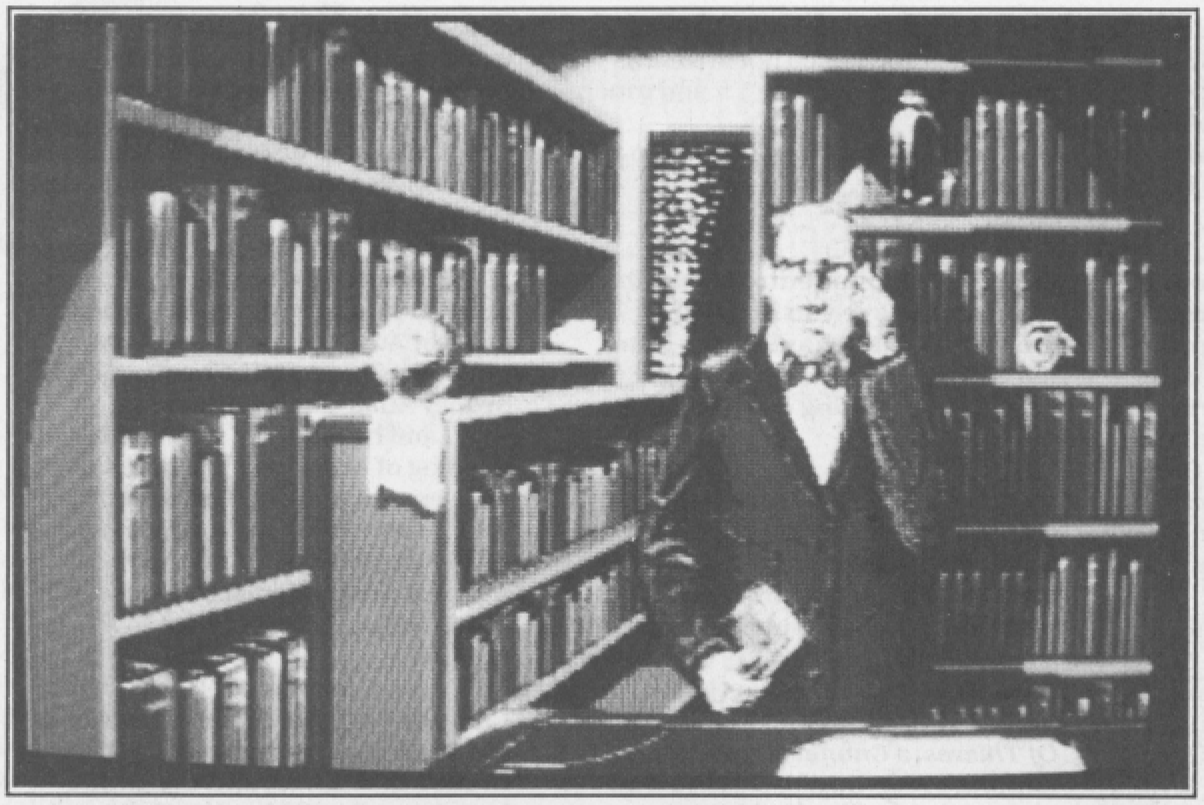
Get through the wooden door by spilling oil on it and setting it on fire. Then use an extinguisher, and go through the hole.

BARD'S TALE III:

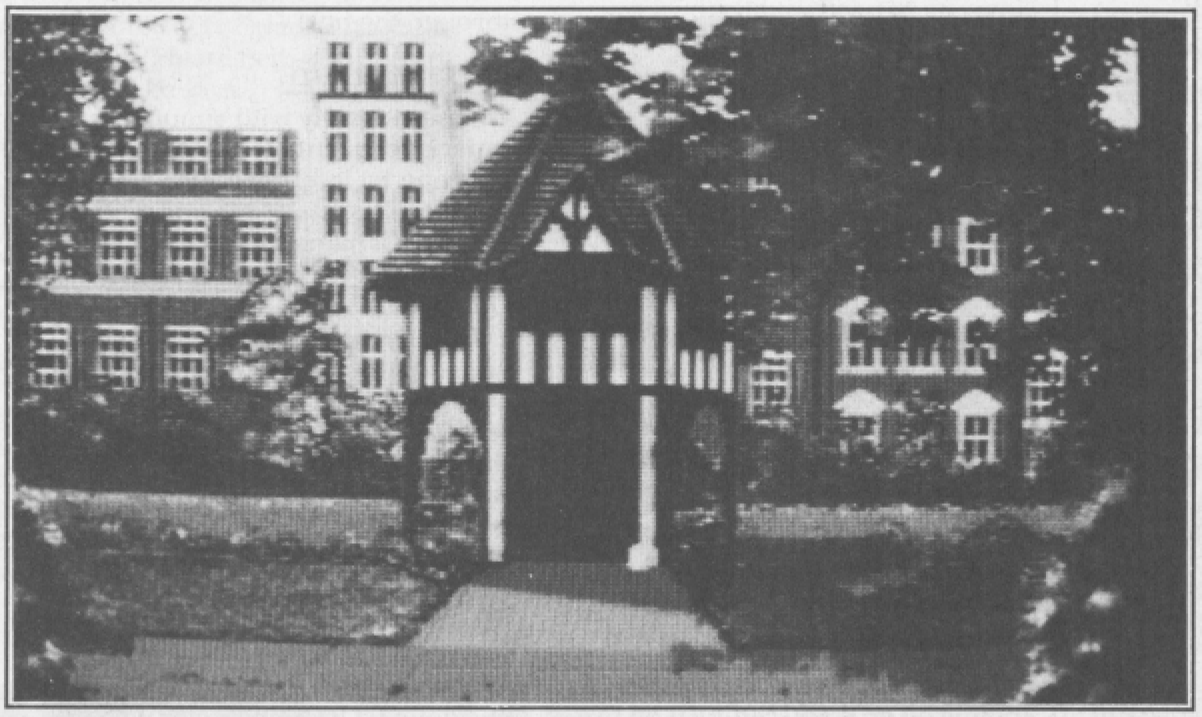
You need a party with enough experience points to kill Brilhasti, plus one 1st level character. Go to the temple of the Mad God, and when asked for a name say SHADOWSHIV. This will get you into Brilhasti's Dungeon.

DO NOT KILL ANYTHING — your zero experience character MUST stay at zero points! Cast APAR and teleport S11, W12, D1, and descend through the portal in the floor to Brilhasti's level. Advance until you reach Brilhasti's chamber, then move around until you find him. Fight him, and do it well, because it is the only chance you'll get. When you have defeated him, you will be teleported back to the Review Board, and your 1st level character will have enough points for 35th level.

LEY



HOUND OF SHADOW



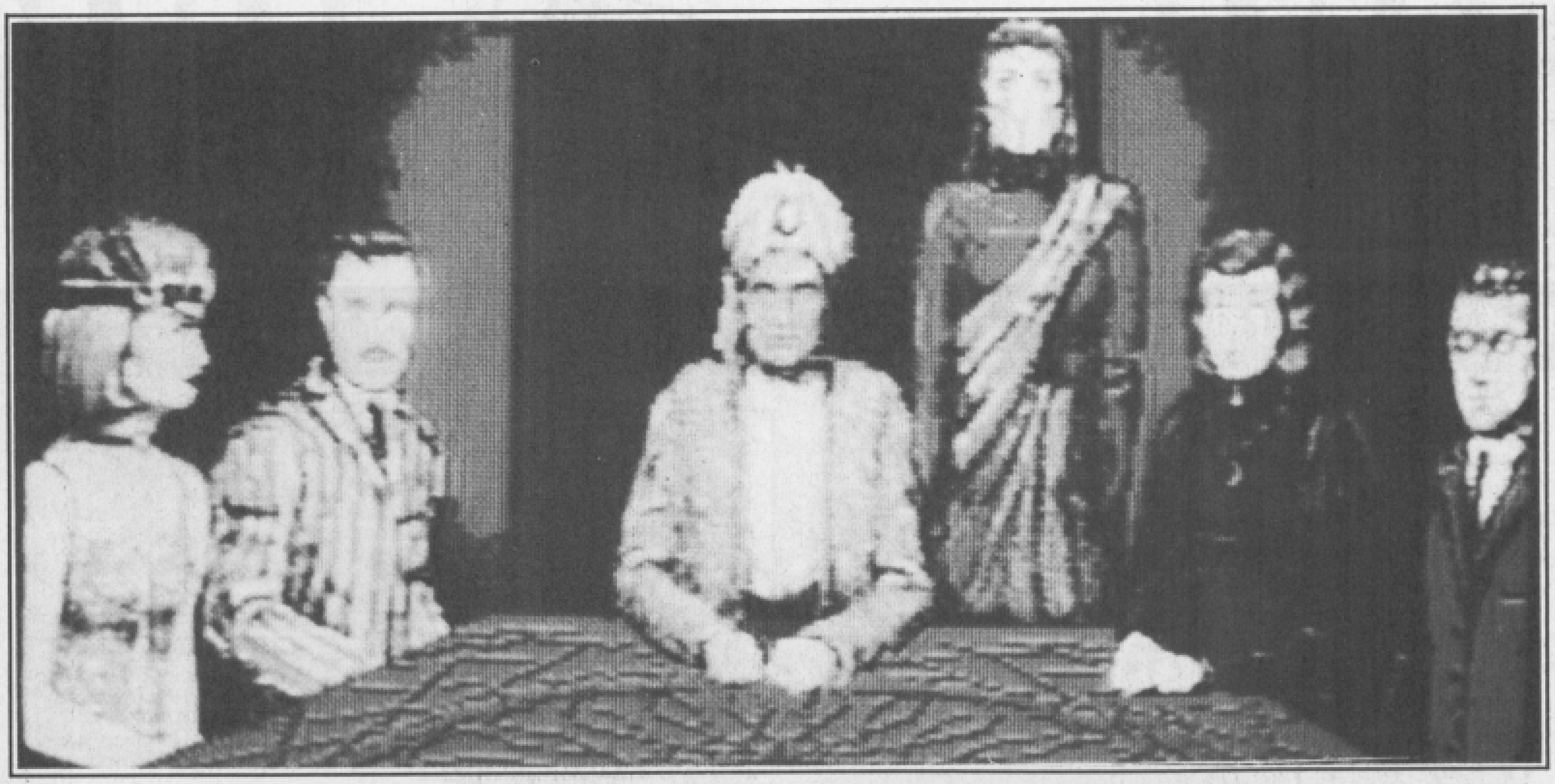
INTO THE VAL

Electronic Arts
Amiga
Price: £24.99

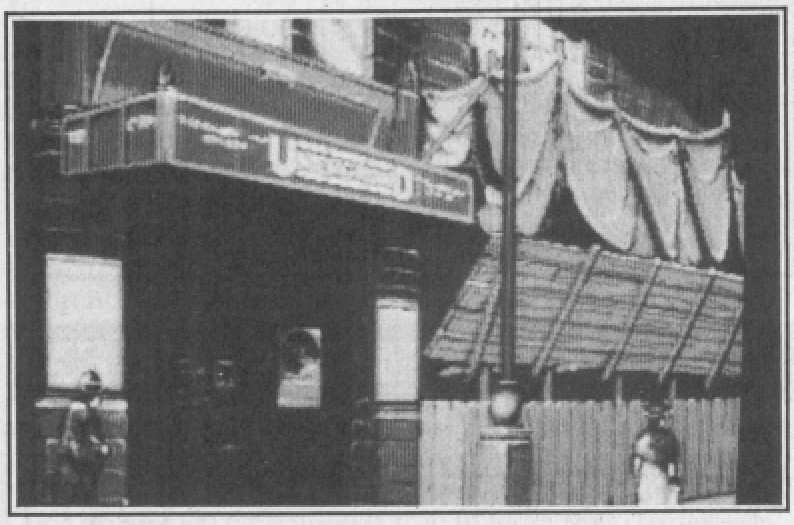
There's no clearly defined way to sum up the plot of *Hound Of Shadow*. Set around the start of the twentieth century, it's a combination of occult belief, aristocracy and five cent novels. As it winds a twisting path in true H P Lovecraft style. The plot alters subtley according to the side your character takes. You can opt to get involved in occult rituals, or help stamp them out, it's completely down to you.

Hound Of Shadow is described as a Role Playing Game, and in true RPG tradition it is necessary to either select one of the three supplied characters or create a new one. I created a Mr Keith Campbell, a handsome, intelligent, healthy freelance reporter, with considerable knowledge of electrical engineering and the occult.

Now able to enter the game properly, I was surprised to find myself playing what seemed much more like an adventure than a typial RPG, with screenfuls of detailed text and a 'What Now?' prompt. Typical adventure commands are used, and although the parser accepts complex commands, talking to other characters proves very difficult. But progress through the game doesn't so much depend on solving mind-boggling problems, as using commonsense, remembering what you've







learned, and learning to keep appointments.

Play is in real-time, and at first this is a little unnerving, since often you seem lost as to how to fill spare time. But whereas in an adventure, it's deceptively easy to think you are getting somewhere for little effort. Here good use can be made of a WAIT UNTIL command to move on to the next important bit of business. And as the story develops, the player's achievements are displayed with a WHAT DO I KNOW command, rather than SCORE.

A fairly sophisticated range of attributes can then be assigned to the different characters. These have a subtley different effect on the way the story is told, and possibly on its outcome, depending on the mix. There are numerous ways in which the scenario can end, and most of them are unsuccessful. Characters can be saved, and used in future games in the series. But once a character is dead, it really is dead, and cannot be used again.

The text faithfully conveys the atmosphere of Edwardian London, as do the graphics — full-screen sepia-toned pictures that load in at a prompt. *Hound Of Shadow* is a complete departure from traditional RPG and adventure, yet employing the popular features of both formats. Couple that with a well-researched and chilling story that's full of atmosphere, and it's got to be a winner amongst people who prefer thought-provoking games! If that's you, go out and buy it now!

GRAPHICS: 84%
PLAYABILITY: 89%
PUZZLEABILITY: 50%

78%

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INTO THE

VALLEY





KING'S QUEST IV

THE PERILS OF ROSELLA

Activision/ Sierra On-Line
Amiga
Price: £29.99



In the latest episode of the ever popular *King's Quest* series, King Graham of Daventry has fallen gravely ill, and his daughter, Rosella, fears for his life. The image of the good fairy Genesta appears in the King's magic mirror, offering to help Rosella to find a magic fruit which alone will save her father's life. However, Genesta's powers are being undermined by the loss of her talisman, and without it, she too will soon die.

The talisman is in the possession of the evil Lolotte, whose castle, by happy coincidence, is located on Tamir, the very same island on which the magic fruit tree grows. So, using her rapidly failing powers while she is still able, Genesta carries off the princess, disguised as a peasant girl, to Tamir, from where she departs, flying off to a nearby island to rest up in her palace.

King's Quest IV has what I consider to be the best graphics and music from Sierra to date. Rosella's animation is superb. She can crawl, swim, and jump, and when she walks her long plaits, when viewed from behind, sway realistically from side to side.

As in all Sierra adventures, the waiting time when pictures, sound, and animation are loading from disk, tends to spoil the flow of play, although the picture caching in *KQIV* does help to mitigate this a little.

Perhaps the most disappointing feature is the fact that Sierra still haven't learnt how to give subtle hints in the text to help the player along. There are two types of puzzle that would benefit from such hints.

The first type is where the player finds himself at the end of a long play sequence, only to discover he hasn't an object he needs. The whereabouts of some of these objects can only be discovered randomly. For example, there is no way the unicorn can be delivered to Lolette without a bridle, but in order to find the bridle, Rosella must first be swallowed by a whale. The trouble is the whale doesn't always appear when Rosella is swimming and so the whole game can be jeopardised by an event of which the player is unaware.

Secondly, there is the 'absolute bafflement' problem. This is the kind where the player knows something needs to be done but no obvious or particularly logical action comes to mind. For example, the fisherman and his wife are a fairly miserable couple, and it transpires that business is bad — the fish haven't been biting lately. There is just no hint of what is expected of Rosella, and the benefit of even anything at all only becomes apparent after the random whale incident — if the player is lucky enough to run into it. If only the fisherfolks' conversation had included a remark along the lines of: "Nothing short of a few diamonds will get us out of trouble now . . ." the bafflement would have been replaced by a defined puzzle — get the diamonds!

Despite this, *King's Quest IV* is an enchanting adventure with some real fairy-tale pictures and magical happenings. Even playing the game through knowing the solution is not easy, and little of the enjoyment is lost. For fans of previous KQ's it's a must.

GRAPHICS:	**95%**
PLAYABILITY:	**81%**
PUZZLEABILITY:	**71%**

85%

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HELPLINE

RESPONSES

Remember to mark your envelope either 'Enquiries' or with the correct response code.

DEFENDER OF THE CROWN (M5)

Just type in the listing, replace the question marks with the number of Soldiers/Knights/ Catapults you want in your army (0-255), then RUN (RETURN) and Press Play On Tape.

It's advisable to SAVE the listing before you RUN it!

0 REM Defender Of The Crown Listing — By Vik 1989
1 FOR A=4096 TO 4203:READ B:T=T+B:POKE A,B:NEXT
2 READ B:POKE 51788+C, B:S=S+B:C=C+1:IF B<>1 THEN 2
3 IF T=12036 AND S<3133 AND S>3900 THEN SYS 4156
4 PRINT "DATA ERROR, MAN!"
10 DATA 169, 15, 141, 56, 83, 76, 0, 80, 33, 42, 169, 16, 141, 177, 69, 76, 66, 65, 169
20 DATA 32, 141, 63, 194, 169, 36, 141, 64, 194, 169, 16, 141, 65, 194, 76, 18, 193
30 DATA 133, 173, 165, 175, 201, 1, 208, 10, 104, 104, 169, 16, 72, 169, 9, 72, 208, 4
40 DATA 165, 173, 145, 174, 200, 96, 169, 8, 170, 160, 0, 32, 186, 255, 160, 16, 32
50 DATA 189, 255, 169, 0, 162, 2, 200, 32, 213, 255, 120, 162, 255, 154, 189, 1, 17, 157
60 DATA 1, 1, 189, 131, 17, 157, 131, 1, 202, 208, 241, 169, 16, 141, 134, 1, 76, 3, 2
100 DATA 169, 89, 141, 53, 8, 169, 202, 141, 54, 8, 76, 46, 8, 169, 80, 141, 53, 8
110 DATA 169, 9, 141, 53, 8
120 DATA ? : REM SOLDIERS
130 DATA 141, 6, 2, 169
140 DATA ? : REM KNIGHTS
150 DATA 141, 12, 2, 169
160 DATA ? : REM CATAPULTS
170 DATA 141, 18, 2, 76, 80, 9, 1

Vikesh Vithlani, Ipswich.

SHORT CIRCUIT (M13)

I have found a poke which will get you out of the building without you getting deactivated. All you need to do is to press the CLR HOME key and then the INST DEL key when the game has loaded, and — Hey Presto!!! — you are outside the building and you are not deactivated. Plus you have the laser and you can jump.

Christopher Peart, Market Bosworth.

ALIENS (M12)

Christopher did not say if it was the UK or USA version he wanted, here is the UK version anyway.

reset the game and enter
poke 42043,234:
poke 42044,234:
poke 42045,234 (RETURN)

You now have infinite ammo
sys 38233 (RETURN) and then press (RESTORE) to start the game

OUTRUN (M11)

10 rem outrun hit by the hitman
20 for l = 49152 to 49185:read A: next
100 data 32, 44, 247, 32, 108, 245, 169, 7, 141, 209, 8, 162
110 data 16, 189, 24, 192, 157, 25, 62, 202, 208, 247, 76, 16, 8, 169
120 data 208, 141, 201, 4, 76, 0, 4, 0
(RUN)

The game will load and reset itself when ready appears
poke 44049,96 stops collisions
poke 33398,32 changes colour on border
poke 34320,174:poke 34187, 174:poke 37188, (1 to 5) pick starting stage
poke 34686,173 infinate time
poke 33396,173 gets rid of road lines
poke 36626,59:poke 36658,22 car can not go off road
poke 36679,(1 to 255):poke 36647,(1 to 255) for speed of car
sys 38045 starts the game

The Hit Man, Romford.

FORGOTTEN WORLDS (K2)

To kill the dragon move to the right hand side of the screen, aim at its heart and put your joystick in Autofire. Do not move your joystick; the heart will start to explode after a few minutes then the screen will go blank and load level 3.

Steven Brown, Gateshead.

ASTERIX (M10)

Here's infinite everything.

10 L = 49152
20 FOR X = 1 TO 10:T = 0
30 FOR Y = 10 TO 8
40 READ A:POKE L,A
50 L = L+1:T=T+A
60 NEXT
70 READ C:IF T=C THEN 90
80 PRINT"ERROR IN LINE" X ★10+90:END
90 NEXT
95 PRINT"SYS 49152 TO LOAD AND RUN"
100 DATA 169, 1, 170, 168, 32, 186, 255, 169, 1150
110 DATA 0, 32, 189, 255, 32, 213, 255, 169, 1145
120 DATA 132, 141, 34, 5, 169, 47, 141, 35, 704
130 DATA 5, 162, 40, 189, 37, 192, 157, 0, 782
140 DATA 2, 202, 16, 247, 96, 169, 234, 141, 1107
150 DATA 124, 1, 141, 127, 1, 32, 129, 5, 560
160 DATA 169, 24, 141, 51, 91, 169, 2, 141, 788
170 DATA 52, 91, 76, 0, 90, 169, 173, 141, 792
180 DATA 92, 33, 141, 0, 66, 169, 1, 141, 643
190 DATA 194, 56, 76, 184, 4, 0, 0, 0, 514
(RUN)

CASTLE OF TERROR (J13)

You need two things to get into the castle: firstly a locking pin to stop the portcullis from slicing your head off when you walk under, and secondly a key to get into the castle. The locking pin is located in the hay cart axle, however, the game doesn't always let you take it. If this is the case then take the loose rung from the ladder in the mill. Next go to the hay cart and examine the wheel and try to take the axle pin. With a bit of luck the ladder rung will magically turn into a locking pin. Secondly, you need the key which can be got from the old man inside the inn by giving him a drink on request, using the coin gained from the workers in the first screen. Next walk up to the portcullis. Open it, insert locking pin, walk forward, unlock door and enter the castle. You cannot enter the church but examinining it will prove interesting.

Julian J Rudek.

KNIGHTMARE (M3)

Just obtain the spade off the

PLAY TO WIN

old man in the first screen, then dig the ground in the second screen. Go down the hole!

CYLU (M6)

No infinite fuel, but infinite lives. Reset and enter:
POKE 39409, 173 : SYS 49152

TUSKER (M9)

On any level, move to the bottom of screen right of the first screen of the load, and press FIRE on port 1 joystick. This puts you on the last screen with all necessary objects!

M. Allen,
West Ewell.

NEW ZEALAND STORY (J10)

On an enquiry by Shirley Tan, Singapore J10, I am sending this cheat which gives you unlimited lives during the *New Zealand Story*. Type in the program, and save it for future use. Run the program and reset your Amiga (from keyboard) and when the hand appears, insert the *New Z.* disk, and it will boot with unlimited lives.

```
10 REM --- CRACKED IN MALTA G.C., NEW ZEALAND STORY V2.3 ---
20 checksum = 0 : total = 1097431 crack = 348160
20 START = 348160 : FINISH = 348431 : GOSUB 50
40 GOTO 90
50 FOR n = START TO FINISH STEP 2
60 READ a$ : a = Val ("&h" + a$)
70 checksum = checksum + a
80 POKEW n, a ? NEXT n : RETURN
90 PRINT "Your Checksum ="; checksum
100 IF checksum <> total THEN PRINT "Data Error" : END
110 PRINT "RESET YOUR AMIGA WHEN READY AND WHEN THE"
120 PRINT "WORKBENCH HAND APPEARS, INSERT THE N.Z.S."
130 PRINT "AND THE PROGRAM WILL BOOT WITH INFINITE LIVES"
140 CALL Crack
150 data 6022, 0005, 500a, 0000, 0000, 4afc, 0005, 500a
160 data 0005, 5024, 0121, 00f6, 0005, 50lc, 0000, 0000
170 data 0000, 0000, 203c, 0005, 503a, 4eba, 00c0, 0879
180 data 0001, 00bf, ec01, 4efa, fff6, 41fa, 000a, 23c8
190 data 0000, 006c, 4e75, 0c79, 6000, 0006, 0000, 6600
200 data 0018, 0c79, 4ff9, 0006, 0e6e, 6600, 000c, 23fc
210 data 0005, 506e, 0006, 10ac, 43f9, 00fc, 0cd8, 33fc
220 data 00c0, 0007, 6170, 33fc, 4ef9, 0000, 00c0, 23fc
230 data 0005, 508e, 0000, 00c2, 4ef9, 0007, 6000, 23fc
240 data 4ef8, 00c0, 0000, 0a98, 33fc, 4ef9, 0000, 00c0
250 data 23fc, 0005, 50qe, 0000, 00c2, 4ef8, 0400, 2040
260 data 33fc, 6030, 0000, 40c6, 23fc, 412e, 4752, 0000
270 data 53a0, 23fc, 4947, 4f00, 0000, 53a4, 323c, 0007
280 data 303c, ffff, 33c0, 00df, f180, 0879, 0001, 00bf
290 data e001, 51c8, fff0, 51c9, ffe8, 4ed0, 23c0, 0005
300 data 5020, 2c79, 0000, 0004, 42qe, 002e, 2d7c, 0005
310 data 5002, 0226, 4eqe, fd9c, 2d40, 022a, 4e75, 0000
```

THAT'S ALL!

Here's another good tip. Buy CU regularly!!!

Martin Conrad,
Malta.

ENQUIRIES

LASER SQUAD

I own a C64 and I have a slight problem with the cassette version of *Laser Squad*. I never have enough credits when buying equipment. I buy good armour and rubbish weapons, or rubbish armour and good weapons.

I never have enough action points as well. I use them all up and then realise that I'm not on opportunity fire; some one pops up and blasts me. I don't have a reset switch so could you send a listing?

Andrew Simpson,
Dewsbury. **N1**

RENEGADE PART 1

Please would you print a poke that is suitable for *Renegade Part 1*.? I can get on to the 3rd level, but the boss suddenly rushes towards you and I find it very hard to hit him.

Paul Burgess,
Newbury. **N2**

STRIDER

I am *desperately* in need of some help (any help) with 2 games — *Strider* and *Ghostbusters II*. I just need something for infinite energy.

Please help before I go totally mad! I own a C64 (cassette).

Matthew Hill,
Wolverhampton. **N3**

ALIENS US

Could anybody help me? I recently got hold of *Aliens* (the American version) for my 64, and I'm a bit stuck. I seem to lose all my men on the third stage. Has anybody got a listing, or any tips to get past this stage?

John Yimar,
Watford. **N4**

LAST NINJA

I recently purchased *Last Ninja* on the 64 and I am stuck on Level 1 (Wilderness). I can't get past the fire breathing dragon.

I would like an invulnerability poke or an infinite lives poke.

Simon Statt,
Barnsley. **N5**

CONTINENTAL CIRCUS

I recently purchased the new game from Virgin/Sales curve called *Continental Circus* (C64). I can never make it past Course 5 (America), so I am lookying for a cheat for infinite timing. Please respond.

Liam O'Shea. **N6**

ELITE

Help! I've got a mega problem with *Elite*. I'm stuck on Mission 3. When I jumped into the system I got a fuel leak; the world I'm on is consumed by a super nova and there is no fuel available, or time to jump to another Galaxy. In short I've tried everything I can think of. Please could anyone out there tell me how to complete the mission, or is it mission impossible? My Rating is Dangerous and I have 98,000 credits — it seems such a shame to waste it.

LcpL Hamilton. **N7**

KORONIS RIFT

Help!! Can anyone help? I've had the game *Koronis Rift* on C64 for about 18 months and it's driving be barmy. Has anyone got a poke to stop getting hit or an infinite lives poke? It will keep me sane.

Kevin McFeeley. **N8**

Write to:
Helpline
CU
Priory Court
30-32 Farringdon Lane
London EC1R 3AU

POKES

Thanks this month to Andy Grifo and Torben Koeffer for their work. All contributions should be sent to the usual address with software prizes for those printed.

AMIGA

HARD DRIVIN'

Load the game as usual and when loaded enter the options screen set the gear control to keyboard and the steering to which one you normally use. Exit from the screen and start the game with manual gear selected. Accelerate using the gears which are keys 1, 2, 3, 4 and when you have reached the maximum speed press N on the keyboard. You're car will now be able to steer without skiding out of control, also you won't slow down if you ride on the grass and instead of crashing into cars you will bounce back off of them. But this doesn't apply to roadside obsticles.

Anthony Round

HARD DRIVIN'

1) At the very start do as tight a turn as possible in 180° (going very slow and pulling to the extreme left or right).
2) Then keep on the road under the bridge and take the right road at the fork.
3) Slow down just before checkpoint and go through it. Do a 180° turn.
4) Carry on through the checkpoint and finish.
5) You should have qualified if you have done it quickly enough.
6) Let time run out so you can do the championship lap.
7) Repeat process and you should win with ease.

Julian Robbins

DR DOOM'S REVENGE

This *Dr Doom's Revenge* cheat listing gives Captain America and Spider-Man unlimited energy.

Instructions:
1. Load AMIGA BASIC.
2. Type in the program listed below.
3. Save it for future use.
4. Insert DOOMS REVENGE — Disk in DFO:
5. Run the program.

```
10 REM ★ DOOMS REV.
CHEAT (C) T.O.K. ★
20 CHECK = 0 : CHEAT =
523264&
30 FOR N = CHEAT TO
523440& STEP 2
40 READ A$ : A = VAL
("&h"+A$)
50 CHECK = CHECK + A
60 POKEW N,A : NEXT N
70 IF CHECK <>
499340& THEN PRINT
"ERROR IN DATA" : END
80 CALL CHEAT
100 DATA 33fc, 7fff,
00df, f09a, 2c78, 0004,
41fa, 0082
110 DATA 2d48, 0226,
701e, 43f8, 0100, 232e,
fedc, 3320
120 DATA 5300, 66fa,
4eae, fd9c, 2d40, 022a,
43fa, 0008
130 DATA 41f9, 0000,
a700, 4258, b3c8, 66fa,
21fc, 00fc
140 DATA 00d2, 0080,
4e40, 2c78, 0004, 2d7c,
0000, 00c0
150 DATA fedc, 4e75,
48e7, 8080, 206f, 0008,
41e8, 8aae
160 DATA 0c68, 916c,
e2b4, 6622, 303c, 6002,
3140, da50
170 DATA 3140, e2b4,
3140, 06e2, 3140, 07cc,
5040, 3140
180 DATA f556, 3140,
f63a, 3140, 0c4e, 4cdf,
0101, 4ef9
190 DATA 0007, fc98,
0000, 0000, 4afc, 0007,
fc98, 0007
200 DATA fcb2, 0121,
00f6, 0000, 0000, 0000,
0000, 0007
210 DATA fc46
```

GHOSTBUSTERS II

This listing will supply you with:
In the first level:
— unlimited Proton beams
— unlimited PKR bombs
— unlimited PKR shields
— an undestroyable cable
— and unlimited courage
In the second level:
— unlimited time
— unlimited slime
In the third level:
— unlimited shoot
— unlimited Proton beams
— unlimited energy
— and you can't die on the rope

Instructions:
1. Load AMIGA BASIC.
2. Type in the program listed below.
3. Save it for future use.
4. Insert GHOSTBUSTERS II — Disk 1 in DFO:.
5. Click on both CANCELs
6. Run the program.

```
10 REM ★ GHOSTB. II
CHEAT (C) T.O.K. ★
20 CHECK = 0 : CHEAT =
523264+
30 FOR N = CHEAT TO
523548& STEP 2
40 READ A$ : A = VAL
("&h"+A$)
50 CHECK = CHECK + A
60 POKEW N,A : NEXT N
70 IF CHECK <>
1181848& THEN PRINT
"ERROR IN DATA" : END
80 CALL CHEAT
90 DATA 33fc, 7fff, 00df,
f09a, 2c78, 0004, 41fa,
00ee
100 DATA 2d48, 0226,
705d, 43f8, 017a, 3320,
5300, 66fa
110 DATA 4eae, fd9c,
2d40, 022a, 43fa, 0008,
41f9, 0000
120 DATA a700, 4258,
b3c8, 66fa, 21fc, 00fc,
00d2, 0080
130 DATA 4e40, 2c78,
0004, 21ee, fe3a, 00de,
2d7c, 0000
140 DATA 00d4, fe3a,
4e75, 0c69, 8c00, 002e,
6706, 4ef9
150 DATA 0000, 0000,
41f9, 0007, c7ba, 20bc,
0000, 0100
160 DATA 217c, 0000,
013a, 0150, 217c, 0000,
0152, 02a0
170 DATA 60dc, 43f9,
0000, a800, 5269, 1c58,
4269, 44fa
180 DATA 4269, 4530,
4269, 4436, 4269,
446c, 4269, 4338
190 DATA 7060, 1340,
2068, 1340, 2254,
303c, 33fc, 4840
200 DATA 2340, 2060,
2340, 224c, 4e91, 4e75,
43f9, 0000
210 DATA a800, 4269,
41f6, 4269, 373c, 4269,
3cc4, 4269
220 DATA 5024, 60e4,
43f9, 0000, a700, 4269,
1fac, 4269
230 DATA 17cc, 337c,
6020, 3238, 42a9, 321c,
5a29, 26a4
240 DATA 5a29, 265c,
0669, 0020, 270c, 60bc,
0007, fd04
250 DATA 0000, 0000,
4afc, 0007, fd04, 0007,
fd1e, 0121
260 DATA 00f6, 0000,
0000, 0000, 0000,
0000, 00c0
```

XENOPHOBE

Type in and Save the listing, then follow the onscreen instructions.

```
10 REM — CRACKED BY
ANDY GRIFO,
XENOPHOBE V0.3 —
```

PLAY TO WIN

```
20 checksum = 0 : total = 1248750 : crack = 522000
30 START = 521692 : FINISH = 522059 : GOSUB 50
40 GOTO 90
50 FOR n = START TO FINISH STEP 2
60 READ a$ F: a = VAL ("&h"+a$)
70 checksum = checksum + a
80 POKEW n,a : NEXT n F: RETURN
90 PRINT "Your Checksum ="; checksum
100 IF checksum <> total THEN PRINT "Data Error.": END
110 PRINT "Place Xenophobe DISK 1 in Drive 0"
120 PRINT "Infinite Lives for Player 1 & 2"
130 INPUT "PRESS RETURN TO BOOT", grifo$
140 CALL crack
150 DATA 41f9, 0003, 003e, 30fc, 4efe, 20fc, f5f5, d7ce
160 DATA 4ef9, 0003, 000c, 41f9, 0003, 003e, 30fc, 41f8
170 DATA 20fc, 0008, 703c, 41f9, 0003, 008e, 30fc, 02e5
180 DATA 20fc, 0561, a79c, 4ef9, 0003, 003e, 41f9, 0003
190 DATA 008e, 30fc, 45fa, 20fc, ff70, 47fa, 41f9, 0003
200 DATA 00b0, 30fc, 4efe, 20fc, f639, f63e, 4ef9, 0003
210 DATA 008a, 41f9, 0003, 00b0, 30fc, 2351, 20fc, 001c
220 DATA 237c, 41f9, 0003, 0252, 30fc, 4ef9, 20fc, 0007
230 DATA f664, 4ef9, 0003, 00b0, 4ff9, 0005, fe72, 3efc
240 DATA 8b28, 2efc, fcd2, 4875, 707a, 4ff9, 0005, ff54
250 DATA 3e27, 3c3c, fce2, bd47, 3e87, 51c8, fff4, 4ef9
260 DATA 0005, fe5e, 23fc, cdc0, ae75, 0006, 007e, 33fc
270 DATA b129, 0006, 0104, 4bf9, 0007, f6b2, 4e6f, 41f9
280 DATA 0006, 001a, 4ed7, 41f8, 1920, 30fc, b101, 20fc
290 DATA 093c, 0826, 4ef8, 1900, 363c, 53c9, 4ff8, 1900
300 DATA 31fc, 4ef9, 1a7a, 21fc, 0007, f6de, 1a7c, 4ef8
310 DATA 1930, 323c, 4bc4, 31fc, 4ef9, 1b10, 21fc, 0007
320 DATA f6f4, 1b12, 4ef8, 1a80, 363c, 101a, 21fc, 0007
330 DATA f704, 000c, 4ef8, 1b2a, 21fc, 4e71, 4e71, 336e
340 DATA 4ef8, 0100, 2e3c, 0003, 0000, 2c78, 0004, 207c
350 DATA 00fe, 88c0, 43f9, 0007, f5dc, 43e9, feba, 2449
360 DATA 303c, 0145, 12d8, 51c8, fffc, 257c, 2007, 4e71
370 DATA 0042, 4eea, 0016, ffff, ffff, ffff, ffff, ffff
```

POWER DRIFT

This *Power Drift* cheat program will supply you with unlimited credits.

Instructions:

1. Load AMIGA BASIC.
2. Type in the program listed below.
3. Save it for future use.
4. Insert POWER DRIFT — Disk A in DFO:.
5. Click on both CANCELs.
6. Run the program.

```
10 REM * POWER DRIFT CHEAT (C) TORBEN KOEFFER *
20 CHECK = 0 : START = 466878&
30 CHEAT = 466940&
40 FOR N = START TO
60 CHECK = CHECK + A
70 POKEW N,A : NEXT N
80 IF CHECK <> 502218& THEN PRINT "ERROR IN DATA" : END
90 CALL CHEAT
100 DATA 4287, 397c, 1fca, 021c, 4eec, 004a, 33fc, 60a0
110 DATA 0007, 2036, 4ef9, 0007, 2000, 0c56, 0034, 6704
120 DATA 44c5, 6056, 41f8, 0008, 3d48, 0204, 20fc, 31fc
130 DATA 6004, 20fc, 0b8a, 4ef8, 30bc, 0300, 466978& STEP 2
50 READ A$ : A = VAL ("&h"+A$)
6062, 2c78
140 DATA 0004, 41f9, 00fe, 88c0, 43fa, fe70, 303c, 00a2
150 DATA 32d8, 51c8, fffc, 7a07, 4845, 237c, cb40, 4e71
160 DATA fefc, 4ee9, fed0
```

GALAXY FORCE

This *Galaxy Force* cheat program will supply you with unlimited energy.

Instruction:

1. Load AMIGA BASIC.
2. Type in the program listed below.
3. Save it for future use.
4. Insert GALAXY FORCE — Disk in DFO:.
5. Run the program.

```
10 REM * GALAXY FORCE CHEAT (C) TORBEN KOEFFER *
20 CHECK = 0 : START = 401408&
30 CHEAT = 401434&
40 FOR N = START TO 401484& STEP 2
50 READ A$ : A = VAL ("&h"+A$)
60 CHECK = CHECK + A
70 POKEW N,A : NEXT N
80 IF CHECK +4> 354688& THEN PRINT "ERROR IN DATA" : END
90 CALL CHEAT
100 DATA 41f8, 00c0, 2948, 01aa, 20fc, 31fc, 6040, 20fc
110 DATA 67dc, 4ef8, 30bc, 1000, 4ed4, 2c78, 0004, 41f9
120 DATA 00fe, 88c0, 43fa, fe94, 303c, 00a2, 32d8, 51c8
130 DATA fffc, 7a06, 4845, 237c, cb40, 4e71, fefc, 337c
140 DATA 1200, ffec, 337c, 2c00, fff8, 4ee9, fed0
```

KICK OFF

I have discovered a small tip for Kick Off. When the opposition is taking a penalty, just keep on pressing the fire button or switch on the auto fire and you will save the penalty. But I find it only works with the *Kick Off* extra time disc.

S J Buckingham

SIM CITY

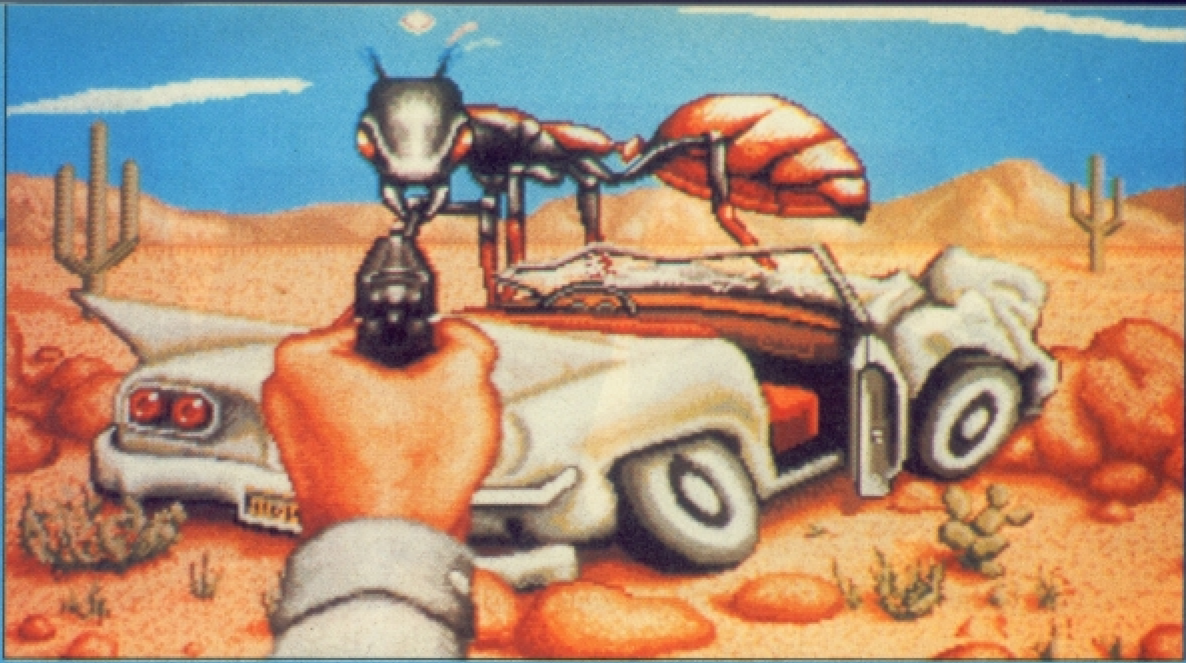
To get loadsa dosh;
Set the game speed to medium.
Set taxes to 0%.
Play as normal until Nov-Dec then bring up budget window and set taxes to 20%. In Jan reset taxes to 0%.
Now the sims live happily, thinking they don't pay taxes! As long as you repeat this each year.

Send Your Pokes to:

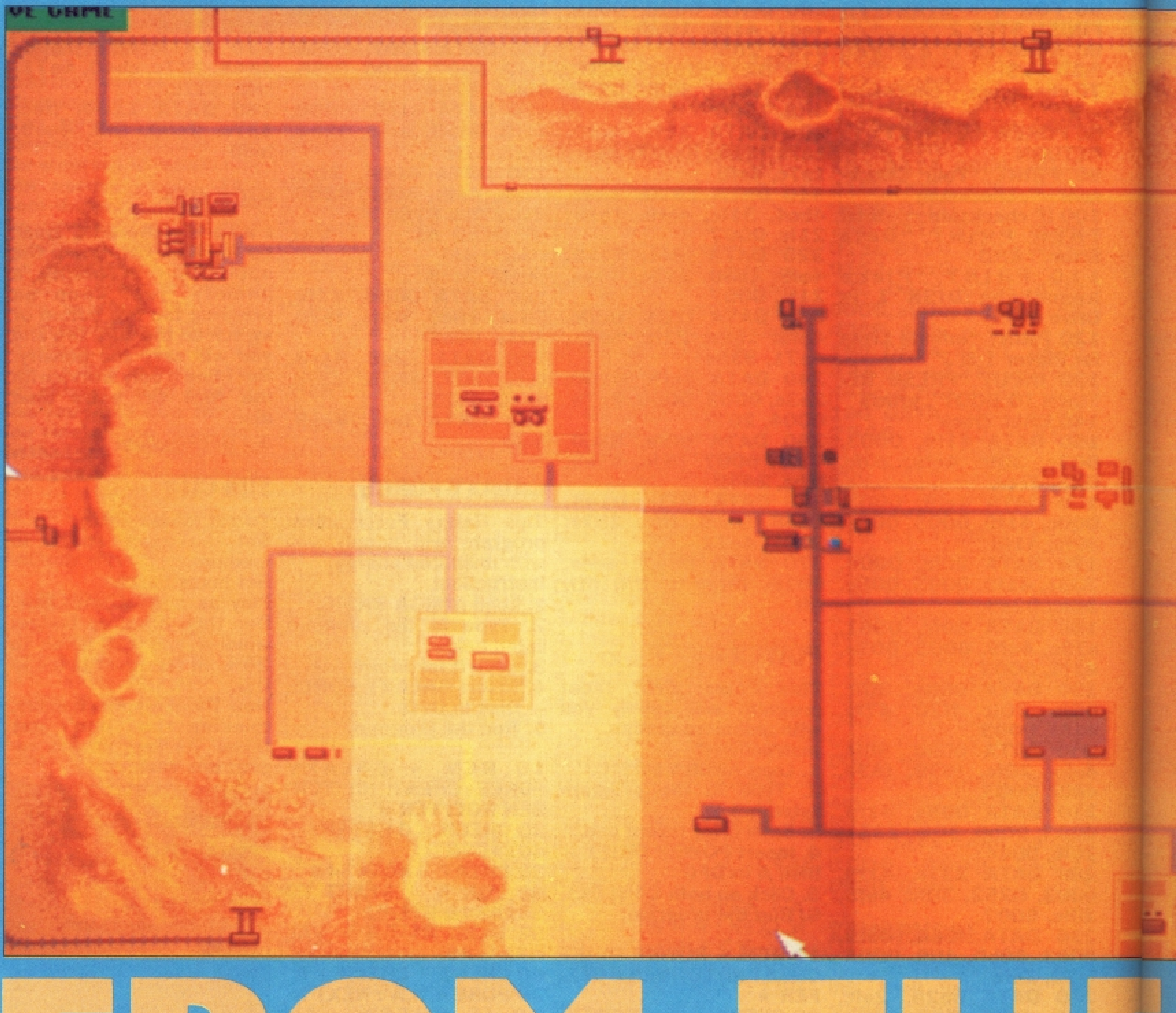
Play To Win
CU
Priory Court
30-32 Farringdon Lane
London
EC1R 3AU

A software prize will be awarded to each submission printed.

If they came from the desert then they can ruddy well go back there again, with the help of Mark 'Rentokill' Patterson's pest control tips that is.



IT CAME FROM THE



PLAY TO WIN

DAY ONE

Spend the morning finding your feet and getting used to some of the characters. When Geez drops by with the rock samples measure them for radiation and have Biff send them to the government labs.

If you're feeling really confident you can go out and collect the first piece of evidence. Travel to the south-west volcano, where you'll meet the first of the ants. Aim for the joint in its antennae (where the orange meets the black). You're in trouble if the ant should wander off the screen. Raise the gun and go trigger crazy if it comes back.



Kill the ant and you'll get your first piece of evidence. Take it straight to the lab.

DAY TWO

Around nine o'clock drive to any location. You'll probably run into Ice and his gang of roadsters, and they'll want to play chicken. Follow the lines in the middle. Nine times out of ten it'll be Ice who opts out. Try to get home for twelve, since that's when Jackie turns up.

Go with her to the crash site and check all around. Collect the fluid and a piece of flesh.

Round off the day by making an appearance at the drive in. Here you find Ice and co listening to some hepcat music. Although they come on tough they're actually really easy to beat, so long as you go in fist first.

DAY THREE

Not too much happens on this day, apart from one of your neighbours dropping by to give you an ant's antenna. Spend the day visiting local beauty spots and collecting your lab results.

DAY FOUR

Now things really start hotting up. First you get the results of the test conducted by the government geology department. It expresses doubt as to whether the traces of fluid on the socks come from a four ton ant . . . meanwhile, Geez drops a plaster cast of an ant track to Professor Wells.

Go to the police station at about twelve o'clock. The duty sergeant will hand you a tape recording of an ant. Run that along to the lab.

Give Biff a ring at your place to find out how things are shaping up. The odds are that Jackie will be bothering him, so it's up to you to sort things out.

Once you get home strike up a conversation with Jackie. Whatever she says you have to say no. Do that or lose your lab results.

Collect all of the lab reports and take them to the mayor. This will normally be enough evidence to convince him to call an alert. If for some reason he doesn't you're just going to have to go round and find some more.

INSIDE THE HOSPITAL

It's possible to get round two nurses providing you're quick. Doctors tend to be stronger, and along with security guards only have to touch you to catch you.

The lift is located in the centre of the hospital and getting to it shoud be your first priority. To get out you need to lure the security guards away from the door at the bottom of the hospital.

THE WAR GAME

Do your best to locate the entrance to the ants' nest. Use as many troops as you think necessary to drive them away from key locations. Once a place has been razed it stays destroyed forever.

These tips will only serve as a rough guide to playing the game. There are several different routes you take, some easy, some tough.

E DESERT

PLAY TO WIN

PROFESSOR H G WELLS
Not only will the Prof analyse your evidence and provide important reports, he also gives you tips on how to beat the ants. Around day seven he gets bored being stuck in the lab and wanders off investigating ant reports, inevitably getting himself into trouble — so look after him.



JACKIE
Jackie looks cute but she means trouble. It turns out that Jackie is actually the daughter of Billy Bob, the grand Sea Horse of Neptune Hall. Don't let her seduce you — it sounds fun, but she's only after info on the ants.



DUSTY
Dusty's the local DJ and she's starry-eyed about you. She's a great source of information so keep in touch with her as much as possible. Unfortunately she's incredibly jealous. So if you so much as look at another woman you'll be cold shouldered for the rest of the game.



BILLY BOB
Billy is one weird guy. Head of the strange Neptune cult, he also has an above average interest in ants. Later on he's accused of murdering his daughter's friend and goes completely to pieces. Definitely worth steering clear of in the later stages of the game.



THE MAYOR
He's got the brains of a donkey. Refuses to acknowledge the existence of the ants until you provide sufficient evidence — though he does finally capitulate when a group of ants eat his car. Even then he talks about a special "Ant-day" parade when they finally retreat.



THE POLICE SERGEANT
Another good source of information, and he supplies the sound recording on day three. Right from the start he's willing to believe you, unfortunately he can't act without authorisation from the mayor.



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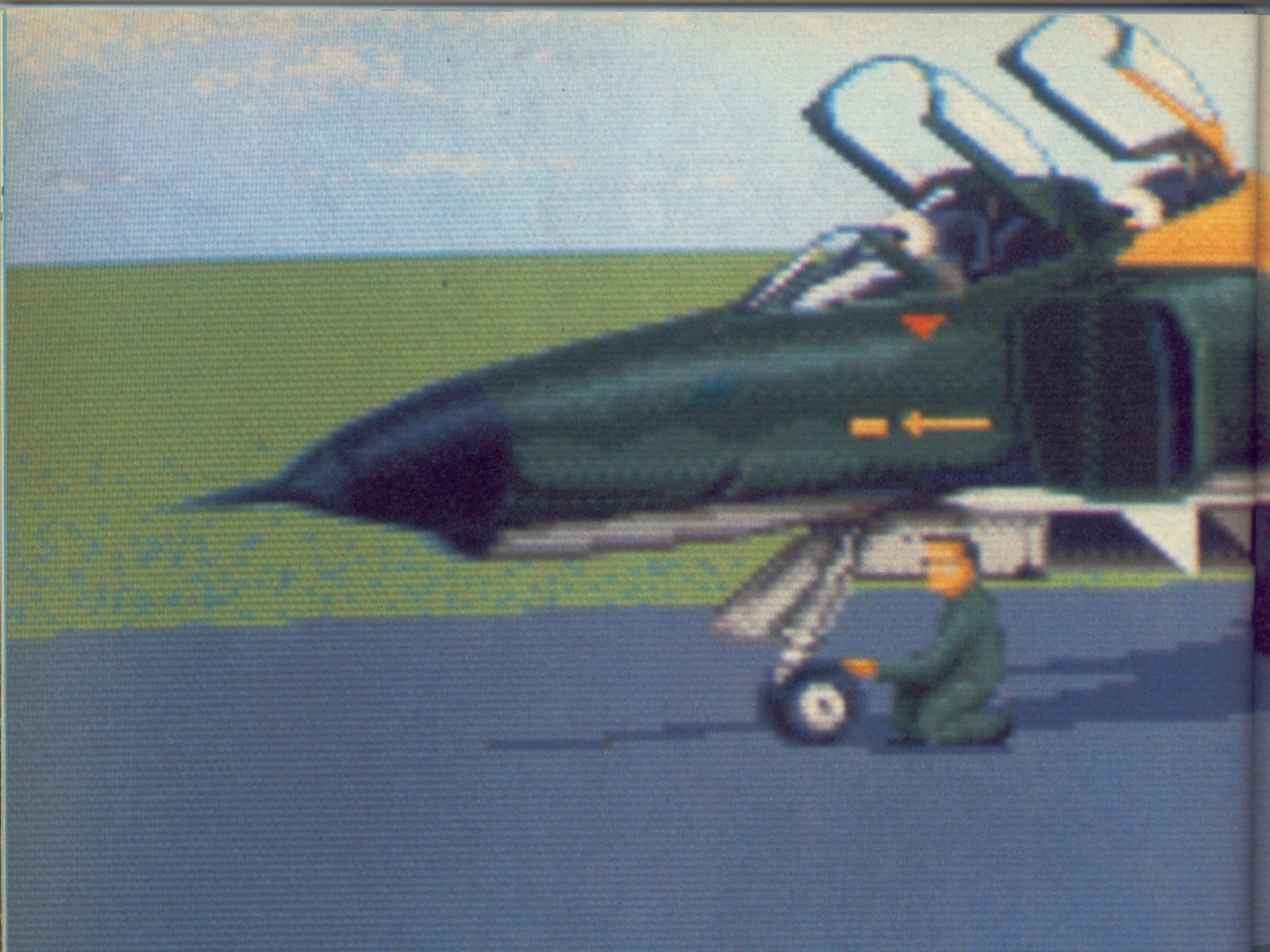
"Addictiveness ... Do I have to give it back?" AMSTRAD CPC COMPUTING.
"It's superb." ST USER.
"The role of manager is highly involving, a feeling enhanced by watching the match sequences." AMIGA USER INTERNATIONAL.
"Spectacular graphics and tactics, it offers unlimited action and even more fun and excitement." POPULAR COMPUTING WEEKLY.
"Addictive? You betcha." YOUR SINCLAIR.
"Real football fans everywhere will love it. A leader in its field." CRASH.

"Football fans will be instantly hooked." ZZAP 64.
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Addictive LIVE THAT DREAM

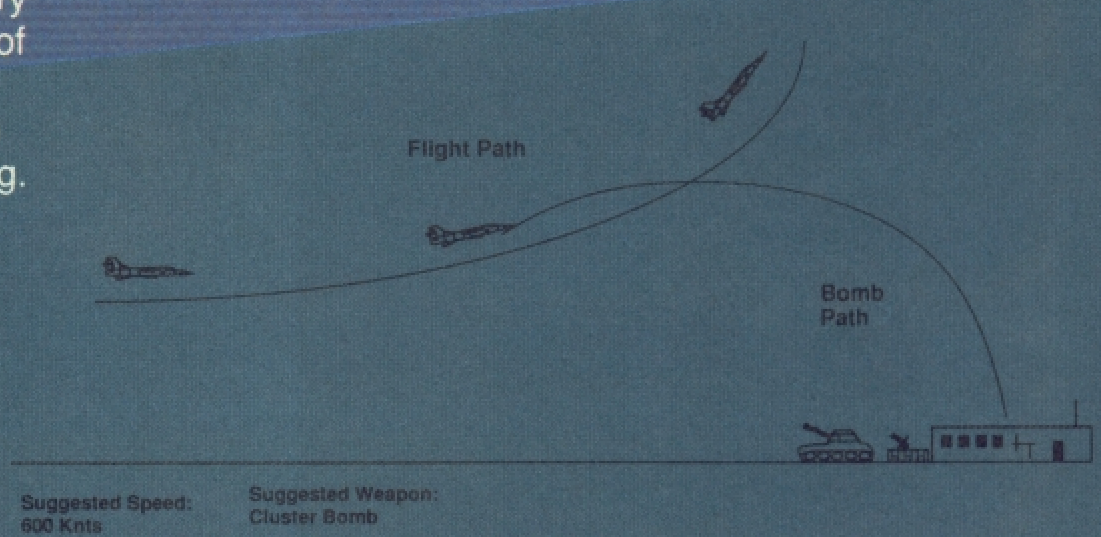
Prism Leisure Corporation Plc, Unit 1, Baird Road, Enfield, Middlesex, EN1 1SJ



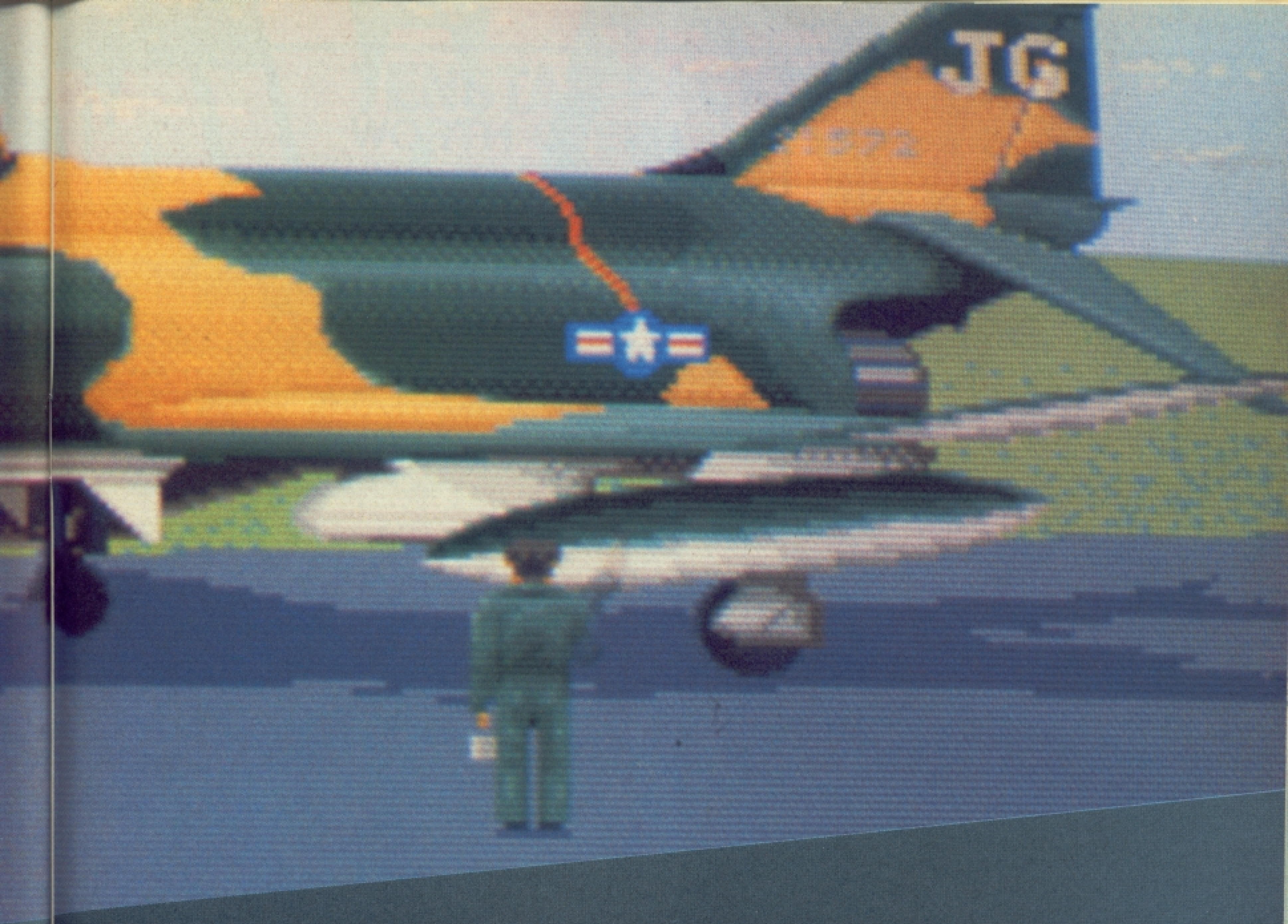
Deep striking in enemy territory is never easy, so with the aid of Air Vice Ad Manager Tom 'Clappy' Glenister we provide the definitive guide to bombing.

Targets are easily divided into passive and aggressive categories. Passive targets include tents, bridges and houses, and are relatively safe to bomb, aggressive targets like airfields tend to fight back using all their resources.

SKIP BOMBING



BOMBER



PASSIVE TARGETS

Taking out passive targets (ie ones that don't fight back) is just a matter of being able to get from A to B without any hiccups. It's best to reccy the area first of all to gauge the type of terrain you're flying into. Use these targets to practise free fall bombing. Admittedly it's a whole lot easier zapping a target using a Maverick, but on the later missions bombing practise comes in handy, as some targets aren't affected by Mavericks.

BOMBING TECHNIQUES

When it comes to free fall bombing it's best to use the skip bombing method (as detailed in the diagram). Come in low, around two hundred feet, at a speed of six hundred knots. When you're almost on top of the target pull up and release the bomb. This has the effect of throwing the bomb at the target and is the most safe free fall bombing method known. Because skip bombing requires such a low altitude you also avoid radar dection.

LANDING

Landing is, once again, a tough task. One way is to fly directly towards the base. When the computer indicates a range of less than four kilometres turn the plane to the opposite heading from the landing. Switch to the rear view and the line the runway up in the centre. By now you ought to be flying at about a thousand feet, the worst thing of all to do is a lemming-like dive towards the runaway when you realise you're too high. Cut the thrust down to half and turn the plane a half circle. It doesn't matter too much if you're a couple of degrees off, it's easy enough to correct. Lower the landing gear and start your descent. When you reach the runway try to get your altitude down to around fifty feet, then hit the airbrakes. Pull the nose up slightly so only the rear wheels hit the ground, then switch on the wheelbrakes and switch off the jets.

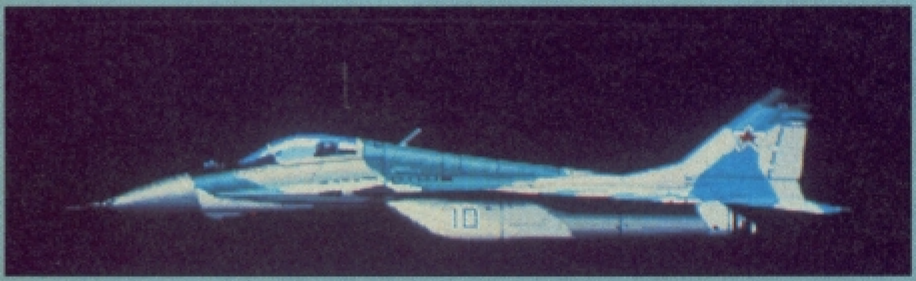
AGGRESSIVE TARGETS

Aggressive targets are a whole new ball game. These tend to be protected by SAM batteries and good air cover. The most important thing here is to take out the batteries' main radar, making the firing rate slower and drastically affecting the accuracy. The best weapon for this job is the HARM anti-radar missile; it doesn't have to be locked onto a target, instead it finds the nearest radiation emitting source. Depending on the ferocity of the enemy fighters you should be able to judge what to do next. If the air cover is only slight you can then close in for the kill, but watch your back. As soon as the target has been destroyed hit the afterburners and get out.

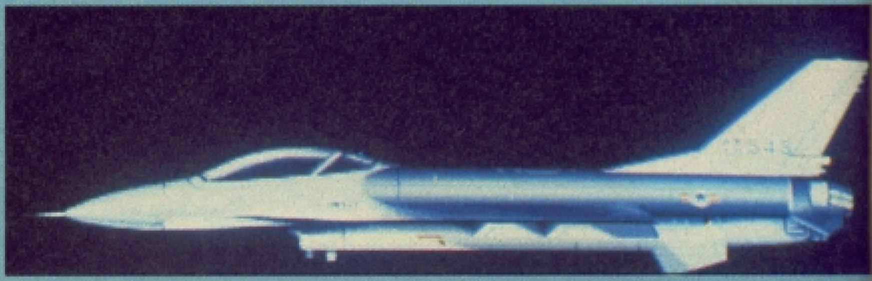
One important thing to remember is that you're not flying a fighter plane. Your aircraft is designed to reduce ground targets to rubble, while the enemy planes are doing their damndest to blow you out of the sky. All the enemy fighters have better AAM's than you and can consequently attack at greater ranges. Unless you think you can get a lock on quickly it pays to switch the afterburners on and do some nifty weaving until you reach your base.

If the situation arises whereby you have to try and outfight another plane, try to gain as much altitude as possible. This enables you to dive down on the enemy, so you retain speed and manoeuvrability. On the other hand a plane which is attacking from a low altitude and flying upwards is subjected to g-forces and reduced speed.

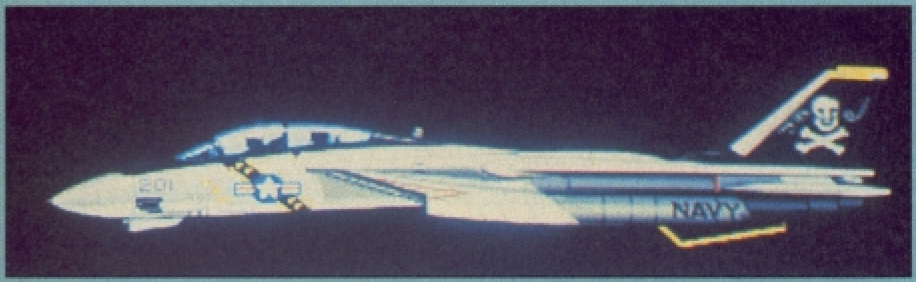
PLAY TO WIN



Mig 29 Fulcrum (USSR)
Maximum Speed (Altitude): Mach 2 (2,2050 km/h).
Maximum Speed (Sea Level): Mach 1.2 (1,480 km/h).
Similar in performance to the F16, though with more sophisticated avionics.



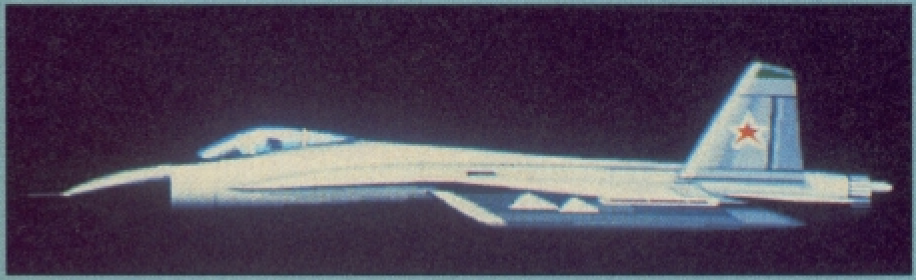
F16 Falcon (USA)
Maximum Speed (Altitude): Mach 2.05 (2,172 km/h).
Maximum Speed (Sea Level): Mach 1.2 (1,480 km/h).
Advanced, lightweight multi-role fighter. Capable of out manoeuvring most aircraft.



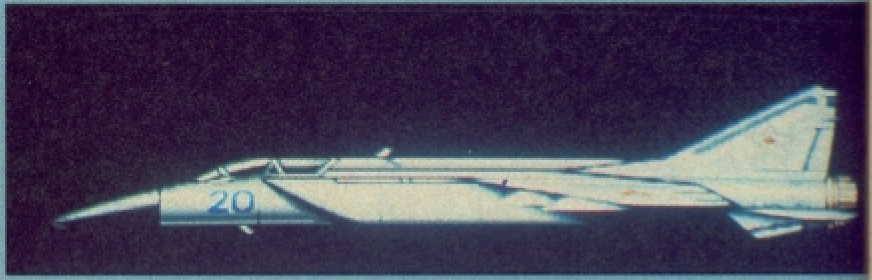
F14 Tomcat (USA)
Maximum Speed (Altitude): Mach 2.34 (2,517 km/h).
Maximum Speed (Sea Level): Mach 1.2 (1,480 km/h).
Carrier based fighter aircraft, carries a variety of air-to-air missiles.



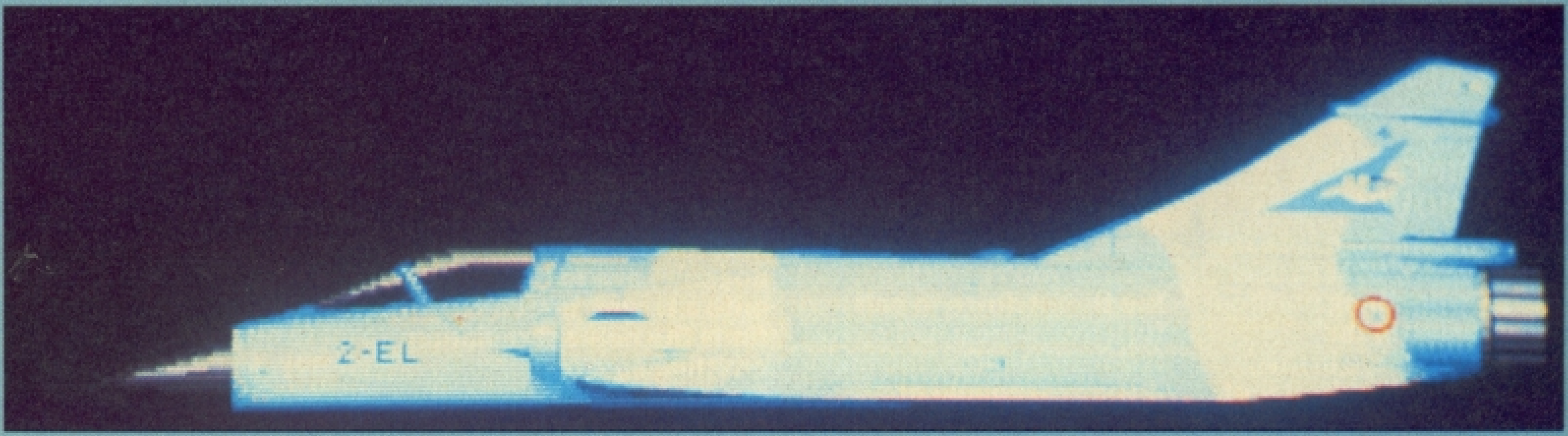
F5 Tiger (USA)
Maximum Speed (Altitude): Mach 1.4 (1,489 km/h).
Maximum Speed (Sea Level): Mach 1.34 (1,425 km/h).
Not so fast at high altitudes, but devastating at sea level. Principally a light tactical fighter.



SU27 Flanker (USSR)
Maximum Speed (Altitude): Mach 2.2 (2,335 km/h).
Maximum Speed (Sea Level): Mach 1.2 (1,480 km/h).
Similar in size and performance to the F15, the SU27 is considered to be the most capable fighter in the world.



Mig 31 Foxhound (USSR)
Maximum Speed (Altitude): N/a.
Maximum Speed (Sea Level): N/a.
Russia's newest fighter aircraft. Developed from the Mig 25 but has decreased performance and better avionics.

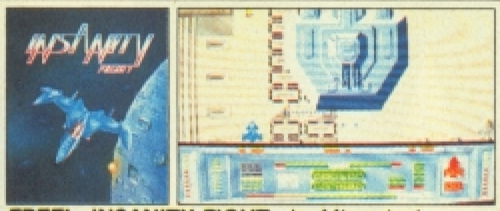


Mirage 2000 (France)
Maximum Speed (Altitude): Mach 2.2 (2,335 km/h).
Maximum Speed (Sea Level): Mach 1.2 (1,480 km/h).
Built with performance in mind. Flies well at the right altitude.

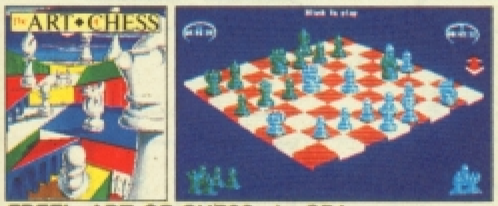
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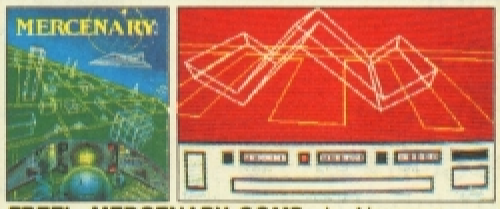
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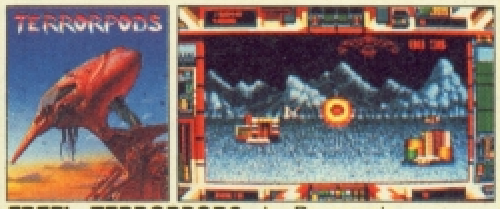
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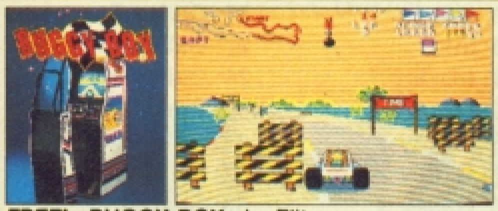
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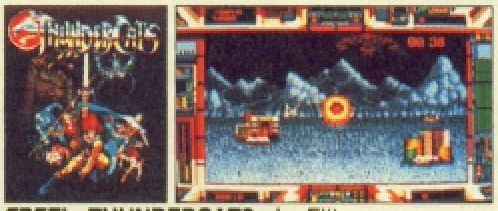
FREE! - **BARBARIAN, ULT WARRIOR** - by Palace



FREE! - **TERRORPODS** - by Psygnosis



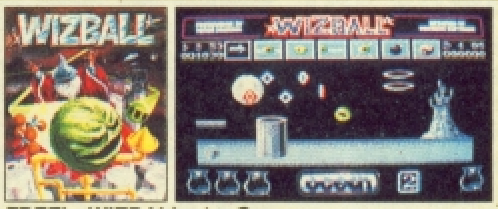
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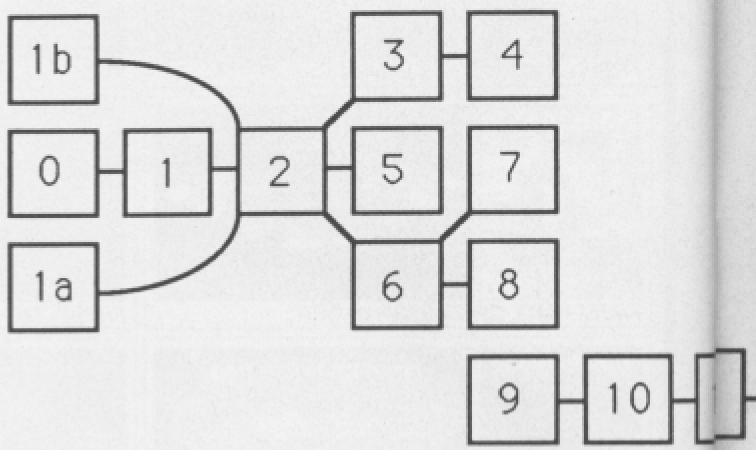
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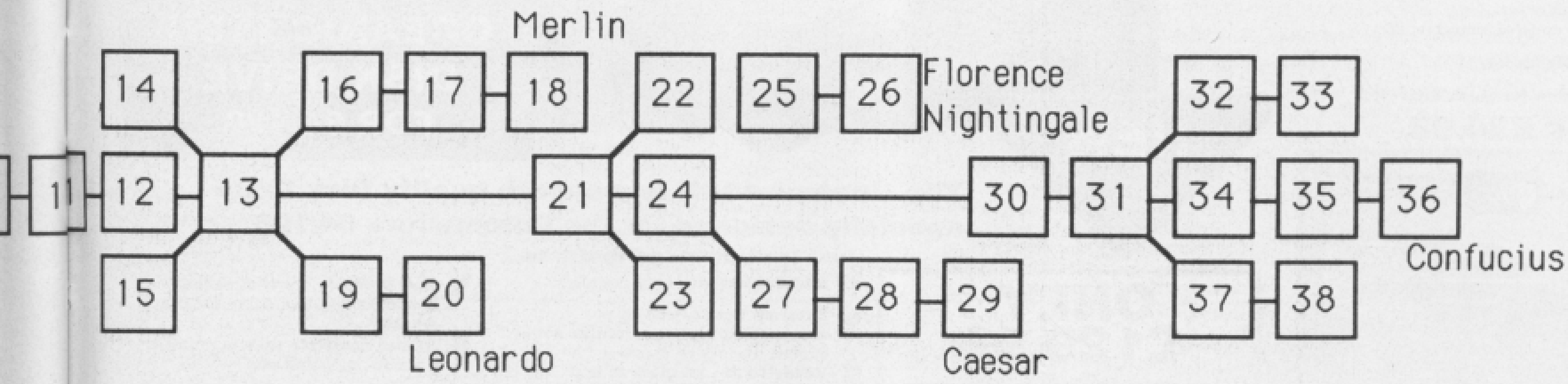
With some of History's most famous people lying in wait for you, a map and some advance warning comes in very handy. So courtesy of Empire we have some extremely useful hints, and best of all, the future mapped out for you.



KEY
0: Arm
1: Barrier
1a: Hospital
1b: Protomek
2: Desk (Reception)
3: Foreman
4: Director
5: Charging
6: Foyer
7: Gents
8: Ladies
9: Viewport
10: Amusements
11: Empty
12: Drier
13: Info
14: Library 1
15: Library 2
16: Galley 1
17: Galley 2
18: Galley 3
19: Galley 4
20: Galley 5
21: Corridor
22: Brig
23: Scrap
24: VideoFax
25: Galley 6
26: Galley 7
27: Galley 8
29: Galley 10
30: Corridor
31: Anteroom
32: Lab 1
33: Spares 1
34: Computer
35: Store 1
36: Store 2
37: Lab 2
38: Spares 2

TIME

PLAY TO WIN



The idea behind this game is to go back in time and meet various historical figures who will power up an amulet.

After the loading sequence the Director of the Satellite will tell you that he urgently wishes to speak to you. Your first problem is therefore to get to him. He's in location four, but in order to get there you'll have to get past the Historical Curator in room three. Set off the alarm bell in the reception area: he'll come out and see what is going on. Go back to location one, where you will find a micro-hammer. Take this back to the alarm bell at reception and hit it. Go into room four and have a conversation with the Director. Eventually he will give you some background information and a shuttle pass to the Earth, to which you can get back to by going through location one to the satellite arm zero. You wil not be able to do this without a pass.

ARCADE ROOM

Location ten is the amusement arcade, as well as a favourite haunt for sproggs. Go to the left and talk to the boy playing with the arcade game. The only way of getting him off the arcade game is to go to the right to location twelve and logon to the food dispensing machine. Order a Toffee Apply and a Curry food pill from the computer. Once ordered these can be collected from the hopper just to the right of the console. Go back to the boy and offer him a Toffee Apple pill. He will accept this, and from then on he'll follow you around. This means that you can now play the SUNDIVER game. To do this you will need the credit card, which is placed just to the right of the arcade game machine. Pick this up, and when you LOOK at the arcade machine you will notice the USE icon highlighted on your console. Click on this and you will be able to play the game. See if you can get the Hi Score, because that will help you.

Once you have done this you might try eating your curry pill and see what disastrous consequences this has.

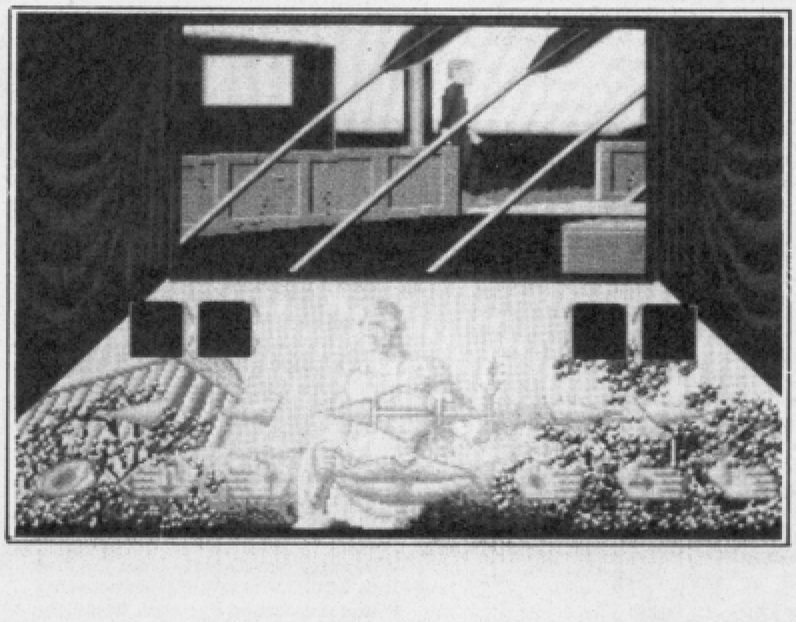
THE VIDEOFAX

You will find yourself in the VideoFax room — twenty-four — with two discs in your possession. LOOK at the disc drive on the wall — an with one of the discs highlighted, press the USE icon. You can now go to the reader to the right of the screen and read the book. Further books on Historical and Technical subjects are available in either of the libraries (fourteen and fifteen).

PASSWORD & GALLERIES

You can now wander about the galleries and look at all of the inscriptions by the statues of the famous characters. If you go to the end of location twenty-nine you will be at the Caesar time machine. Ensure that you drop all objects except the globe before you get in. When you are asked for the password then type in 01010044 and press return. (These are the birth and death dates of Caesar — the other time machines use dates, which can be found by looking around the galleries and using the discs from the library).

When you travel back in time you will find yourself on a sea shore Talk to the girl, who will eventually give you a statue. Take this and walk right where you will reach a Roman stockade. The guard will not let you in — if you try to give him the statue he will transport you back on a galley to Rome. You will eventually be put in the Circus Maximus to fight the lions. If you survive you will be taken to Caesar. He will give you a ring. Try to give him the amulet. Go back to England on the galley. Find your way back to the stockade by giving the ring to the guard; collect the slave girl, and bring her back to Rome. Caesar will be so happy that he will give the globe to her and you can then get it back from her. You can now return to the satellite and so solve this section of the puzzle.



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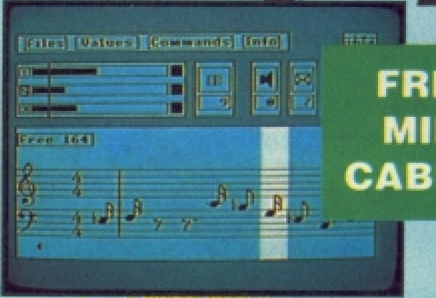


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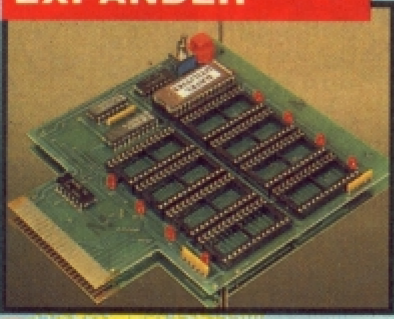
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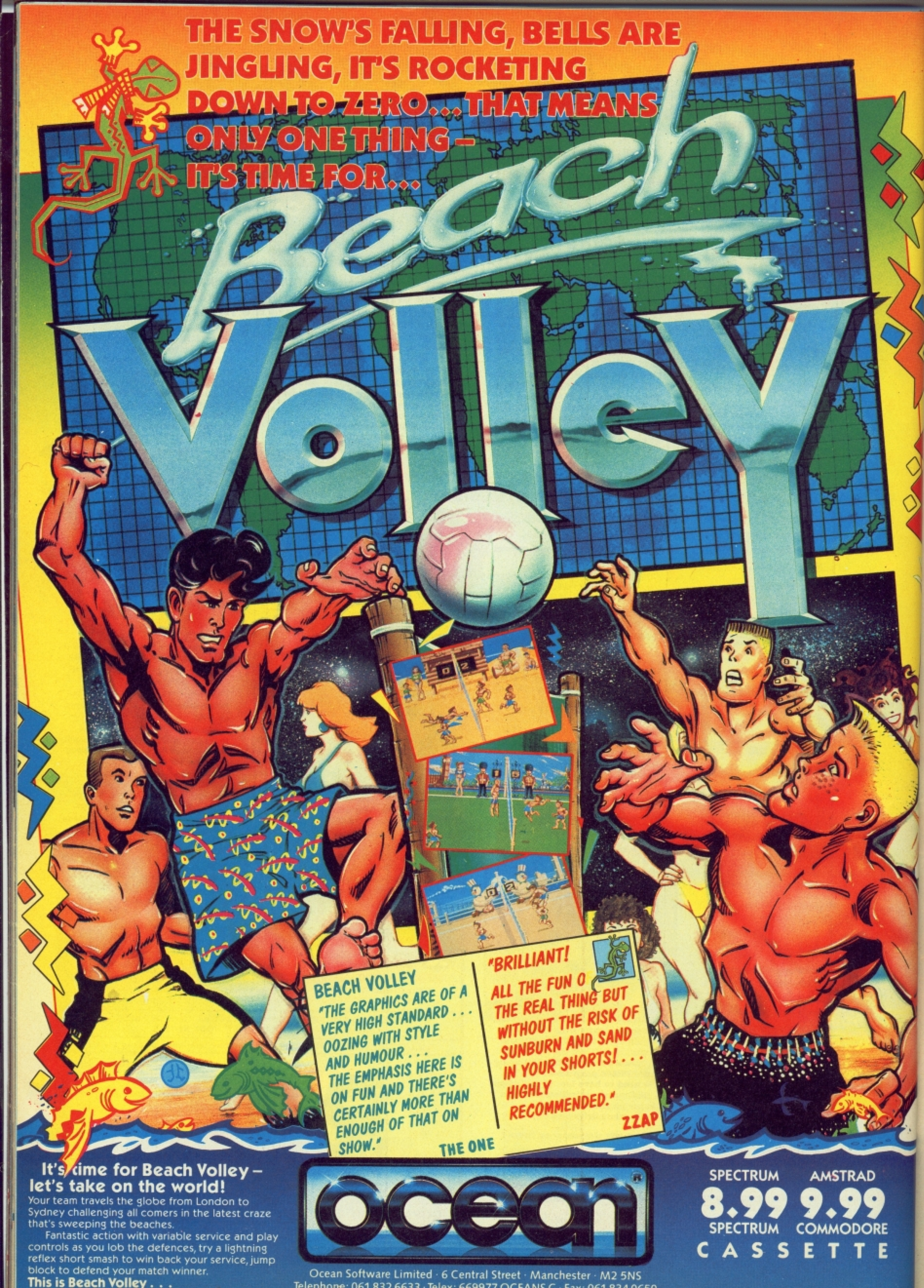
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PLAY TO WIN

Anyone out there still struggling to save Kimberley should take heart with this solution sent in by Mark Heapes.



SPACE ACE

Scene 1:— **Borf appears from his space station flying on an anti-gravity platform. He will fire his laser gun at the rocks around Dexter. Just before the third laser shot, move 'RIGHT' and Dexter will jump behind the large rock. Borf will fire again hitting the top of the rock. Before Borf shoots again, move 'LEFT' and Dexter will jump from behind the rock to the centre of the screen. Borf will follow and fire his gun again. Before Borf can shoot, move 'DOWN', Dexter will jump behind the rock again.**

Screen 2:— **As soon as you begin this screen jump 'RIGHT' to move Dexter from beneath the machine's leg. Then move 'LEFT ' to position Dexter in the middle of the screen. The floor will begin to crumble from beneath his feet, but do not attempt to move until you see Dexter lurch forward as if to jump, then press 'left' and Dexter will leap onto the final piece of rock. He will now begin to slip down the rock face. When the machine's leg has lifted press 'LEFT' in order to move Dexter to safety.**

Scene 3:— **Spaceships will fly onto the screen towards Dexter, who is standing on the edge of a cliff. When the ships begin firing press 'DOWN' to make Dexter run along the path. Then press 'UP' to make Dexter run to his spaceship.**

Scene 4:— **You will see Dexter's ship fly up the screen and then start moving downwards towards the space station. Press 'UP' when the ship is just about to disappear behind the domed building in order to land the craft safely.**

Scene 5:— **When the Mud Monster appears simply press the fire button to blow it away.**

Scene 6:— **Jab the stick 'RIGHT' in order to help him regain his balance and then 'UP' enabling him to leap to freedom.**

Scene 7:— **Press 'RIGHT' to jump onto the moving platform and as soon as Dexter lands press 'RIGHT' again to reach safety.**

Scene 8:— **When you first enter this screen move 'DOWN' and then press 'RIGHT' in order to jump through the monster's mouth and continue along the path.**

Scene 9:— **This scene is a mirror image of the previous one, therefore move 'DOWN' and then press 'LEFT' to foil the monster yet again.**

Scene 10:— **This time, the purple monster catches one of Dexters legs with its tentacle, as soon as it does so, press the fire button in order to blow its brains out.**

Scene 11:— **The next scene shows Dexter standing on a bridge leading towards two tunnels. Allow Dexter to wait until two blue cats appear behind him, when they do so simply press 'UP' to advance.**

Scene 12:— **You will now see Dexter running down a corridor. When two dogs start advancing from both sides press 'UP' to flee.**

Scene 13:— **Dexter is still on the run. This time when he reaches the intersection of the paths press 'RIGHT' to continue his sprint.**

Scene 14:— **When Dexter reaches the middle of this screen and begins to halt to look back himself, press 'UP' leaving the trailing dogs incinerated.**

Scene 15:— **Dexter is standing between two of Borf's security robots. As they begin to raise their laser guns press 'RIGHT' to stay out of trouble.**

Scene 16:— **Press 'LEFT' on this screen to dodge the energy bolt.**

Scene 17:— **Press 'LEFT' while Dexter is running up the screen to dodge the energy bolt.**

Scene 18:— **When Dexter has nearly reached the end of the passage press 'RIGHT' to foil yet another energy bolt.**

Scene 19:— **Dexter makes his way down the last corridor and must climb up to Borf's control center. To do this, as you approach the ladder leading to the control centre press 'UP'.**

THE BATTLE WITH BORF

Scene 20:— **When Borf attacks, press fire to block his staff and then as he turns to kick Dexter, press 'RIGHT' to jump out of the way.**

Scene 21:— **Press fire to block Borf's staff once again.**

Scene 22:— **Once again press FIRE to block the staff, but this time you will find yourself on your back. To escape certain death press 'RIGHT'.**

Scene 23:— **Immediately press FIRE to block Borf's staff and then when he kicks, press 'DOWN' to duck beneath his leg.**

Scene 24:— **On your back once again, press fire to block the advancing Borf.**

Scene 25:— **Borf attacks with his staff, press 'UP' to jump over the staff and then press 'DOWN' to duck beneath it.**

Scene 26:— **When Borf attacks, press 'RIGHT' to run behind him and then press 'DOWN' to jump onto his back.**

Scene 27:— **Little blue creatures will start to climb up Borf in an attempt to try and drag Dexter clear of their master. Leave it as late as late as possible before pressing 'LEFT' to leap onto the rope.**

Scene 28:— **Let Dexter fall onto the disc and then before the disc sinks beneath the lava press 'RIGHT' to jump to safety.**

Scene 29:— **Dexter is now found running along a path. To prevent death from the Infanto ray press 'RIGHT' when it hits the path.**

Scene 30:— **The ray hits the path again, as it does to press 'LEFT' to carry on running.**

Scene 31:— **You will now see Dexter running along a path lined with mirrors, as the ray hits the path press 'RIGHT' to jump out of the way.**

Scene 32:— **As soon as you enter this screen press 'LEFT' and then 'RIGHT' to reflect the ray's beam with the mirror and rejuvinate Borf.**

Now you can sit back, relax and wallow in the pleasure of having saved the earth and cut Borf down to size.

WGP

REAL RACE FEELING

Taito

What is the appeal of driving a motorbike? No, not the high probability of ending up dead or crippled, *the feel of the wind in your face.*

That's clearly what Taito thought when they decided to produce a motorbike game. The impressive console for *WGP* attempts to stimulate just that kind of feeling. Two vents positioned either side of the screen blast cold air in your face as you play. It instantly creates that towseled look, although I'm surprised it didn't occur to them to provide a helmet rigged with speakers inside. One problem with having cold air blasted into your face that I'm sure they didn't think of was that wearers of contact lens like myself find their eyes being dryed out immediately. I spent much of my time on *WGP* driving half blind.

WGP tries one other trick to set it apart from other bike sims. The handlebars don't work. When I say that, what I mean is that you have to bank the bike right over to turn the bars. Fortunately you don't have to risk taking your knee cap off if you clip a lump of concrete on a corner. Still, it's a nice idea, though I found the bike a touch heavy to manoeuvre and had to resort in odd places to standing up and wrenching it over. The feedback from the handlebars is impressive and the impact from a crash is little short of embarrassing as you struggle to stop your





ADES

whole body vibrating.

Take away *WGP*'s admittedly neat, gimmicks and you're left with a fairly standard motorbike racing game. The game is divided into stages with qualification laps and checkpoints for time. Basically it's throttle down and go as fast as you can.

WGP is a neat game, but given the size of the thing and the fact it's a dedicated console I felt slightly disappointed. The graphics are very stylised with an almost digitised look to them which means there appears to be a lot of grey outlines. The range of colours is also slightly limited as are the backgrounds.

WGP latest is well worth a spin on, but I can't see it lasting much longer than its novelty value.

GRAPHICS	79%
SOUND	85%
PLAYABILITY	76%
CONVERTABILITY	60%
OVERALL	78%







CU

RESULTS

Pele Pierre Marie, France; Mr M A Reed, Surrey; Matti Kennedy, Cornwall.

Dirty Postcards II

Quite a simple competition really. One winner, no runners up, and all you needed was a postcard and the price of a stamp. So we delved into the hat and came out with the name Keith Smith, who not only lives in Reading but has won himself two hundred quid's worth of software, the lucky geezer.

Sooty Compo

What's that Sooty? .... Oh really that's good. "Squeak, squeak". Now look Sweep, those prizes have got to go, after all, those nice people went out of their way to write in. I had almost forgotton about Butch, the mysterious fourth member of the Sooty Show. So Sue, you're the only puppet here who can speak intelligibly, why don't you tell the boys and girls whoe won. "OK Matthew they are Tony James, Nailsworth; GJ White, Sedgebrook; Simon Moore, Great Yarmouth; Jason Pope, Leamington Spa; J Newman, Ryde; Simon Rose, Woverhampton; Karen & Emma Bishop, Gt Barr Birmingham; Simon Peters, Strathclide; G Simmons, Essex; P Bradshaw, Mill Hill; Tarquin Belabos, London."

CD Wars

Half a dozen ulta-limited *Future Wars* audio CD's were up for grabs in December. All we wanted to you to tell us was that Delphine are based in Paris and their last game was *Bio Challenge*. A CD goes to each of these guys - Leon Tong, London; Philip Stoop, Belgium; Mark Conway, St Helier;

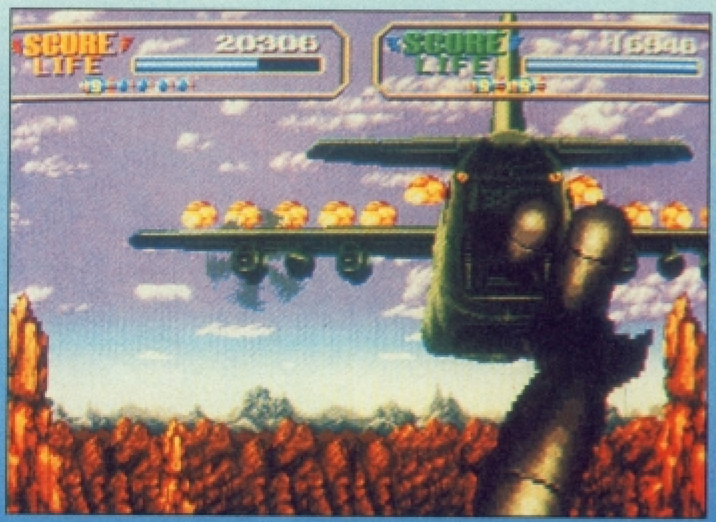
Satellite Compo

Time for those square eyes blues. Over half a dozen new channels come with this satellite dish set up (not to mention the illicit ones you get when you point the dish at Sweden). The answers were a) Heather Cooper, b) Greenwich, C) Douglas Bader. First correct name out of the bag belonged to Miss T Carlisle from Hull, so congratulations. Twenty runners up prizes of Outrun Turbo are interspacially on their way to the following; Paul Lucken, Bexley; Ralph Dornan, N Ireland; Daniel Bessen, Milton Keynes; Steve Holford, Merseyside; Simon Jenkins, Cambridge; John W Pearce, Cheshunt; C R Cole, York; David Easton, Hampshire; Christopher Smith, Cleveland; John King, Kent; Robert Lynch, Northampton; Chris Ludlow, Peterborough; Mr P W Harwood, Reepham; S Dela-Nougerede, Essex; Susan Kenyon, Cleveland; R Farrington, Wirral; Paul Magee, Surrey; Nic Coates, Northumberland; Mr A Wigly, Shropshire;

Hard Drivin'

Five whole Ferraris this time. Pretty expensive huh? Cruise down the M1 with your girly by your side, the radio.. what? They're scale models? Er, well you could always use it to play chicken with a dog. These five were among those who told us Ayrton Senna has had a truck load of pole positions, and it was the five who were picked as winners. Take it away Murry. Andy Ho, Ayrshire; Matthew Clent, Weymouth; Daniel Rome, Chorley; Steven Irving, Middlesboroug; Leighton Gordon, Swindon;





LINE OF FIRE

Sega

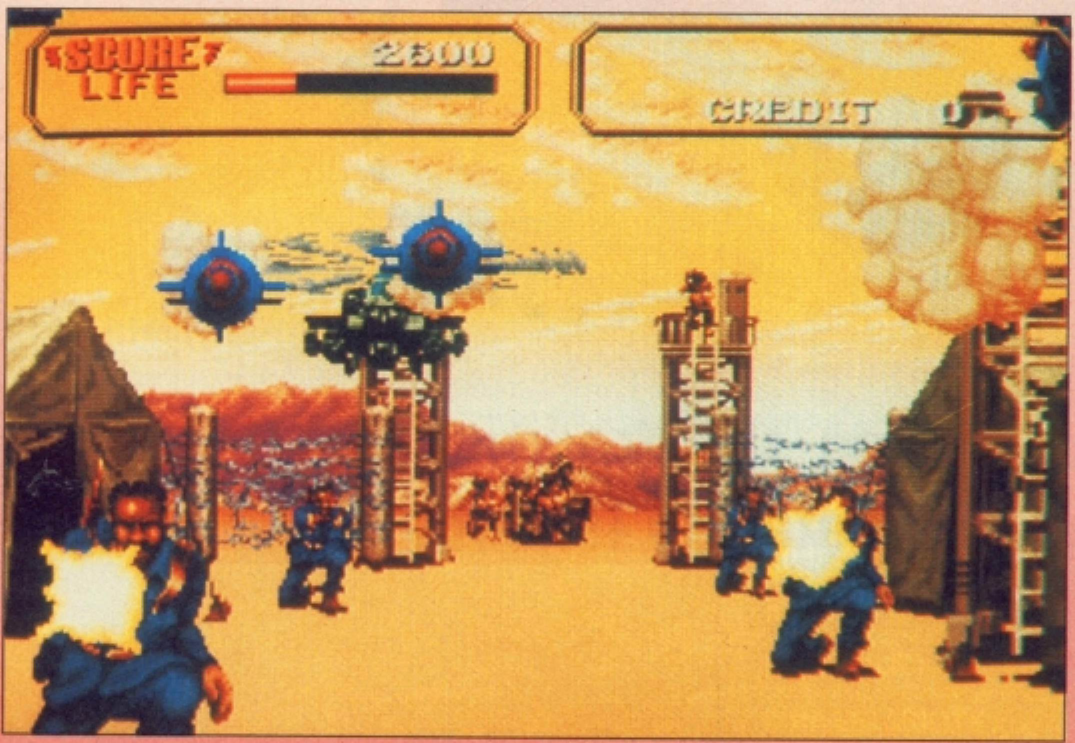
As one of the top arcade game producers in the world Sega have come up with some pretty memorable and innovative titles including the likes of *After Burner, Galaxy Force, Outrun,* and *Heavyweight Champ.*

Line Of Fire is not a name that sits comfortably with any of those. It's an *Operation Wolf* clone and not a particularly great one at that. It's not even the first *Op Wolf* clone since the likes of *Mechanized Attack* appeared months ago. It also appears at the same time as *Beast Busters*, another clone with a horror theme.

If *Line Of Fire* has any appeal it's because it's a sit-in cabinet. The theme of the game is much the same as *Op Wolf*, but the weapon you fire is a mounted machine gun on the front of a jeep. As you'd expect it's broken into sections. The game begins with you assigned a mission to steal a top secret machine pistol from a high security camp. You then have to bust out and make it to an airfield from where you can escape to safety.

The action is pretty hot right from the start, but I found it hard to generate anything like a killing frenzy sat in the cabinet. The graphics aren't as sharp and the sound not as dramatic. One neat touch is that the enemy soldiers you hit fall and remain on screen rather than disappearing from sight. This means that you can survey the carnage of bodies lying around at the end of a section. It's a bit like being in a spaghetti western.

That apart there's little to cajole the money from your pocket. *Line Of Fire* comes at a time when the industry seems to be thrashing about trying to find the next wave of games. We've had dedicated cabinets, hydraulics and 26" screens. Maybe it's time to get back to basics.



GRAPHICS	68%
SOUND	65%
PLAYABILITY	65%
CONVERTABILITY	85%
OVERALL	66%

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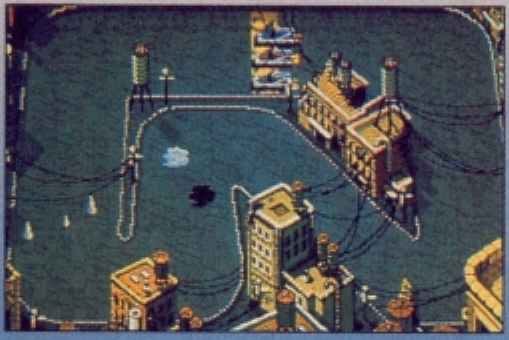
1990

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ARCADES





BADLANDS

Atari

Oh dear. It's not been a good month for software, but this takes the award for most unoriginal game of the lot. *Badlands* is *Super Sprint* with a Mad Max theme.

Anyone who knows *Super Sprint* will understand automatically that this is an overhead racing game with miniscule graphics and poor playability. It's exactly what you'd get if you asked Codemasters to program a coin op.

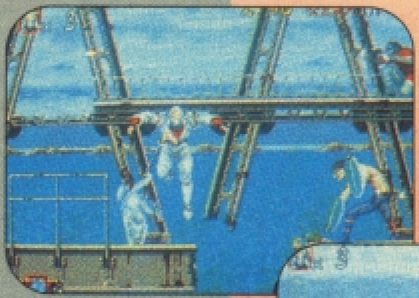
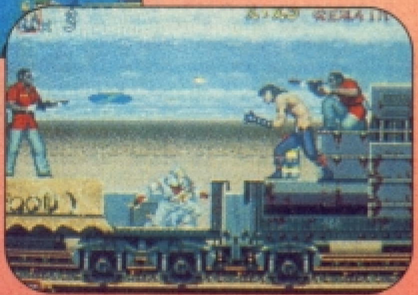
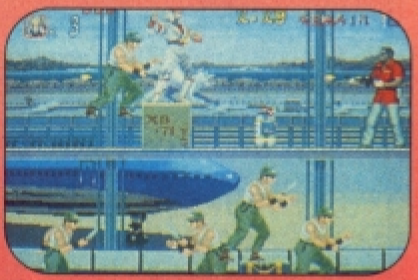
The Badlands is a racing track constructed in a nuclear deadzone, 50 years after some disaster, where armed cars compete in a dangerous but dull sport which involves racing round cycle size tracks armed with grenade launchers. There's eight different track layouts but see one and you've seen them all. There's also the option to customise your car with shields and better tyres.



Badlands is a very weak attempt to conceal the fact that someone has found a use for a job lot of old *Super Sprint* consoles. A classic case of mutton dressed as lamb.

GRAPHICS	60%
SOUND	65%
PLAYABILITY	50%
CONVERTABILITY	90%
OVERALL	55%

SHADOW DANCER

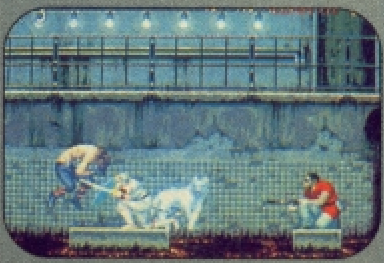




When in doubt, go for an oriental beat 'em up seems to be the thinking behind Sega's latest. Unsurprisingly this game doesn't feature John Travolta with shurikens, but what it does have is man's best friend. The hero of *Shadow Dancer* has a companion, a dog he can set on awkward opponents.

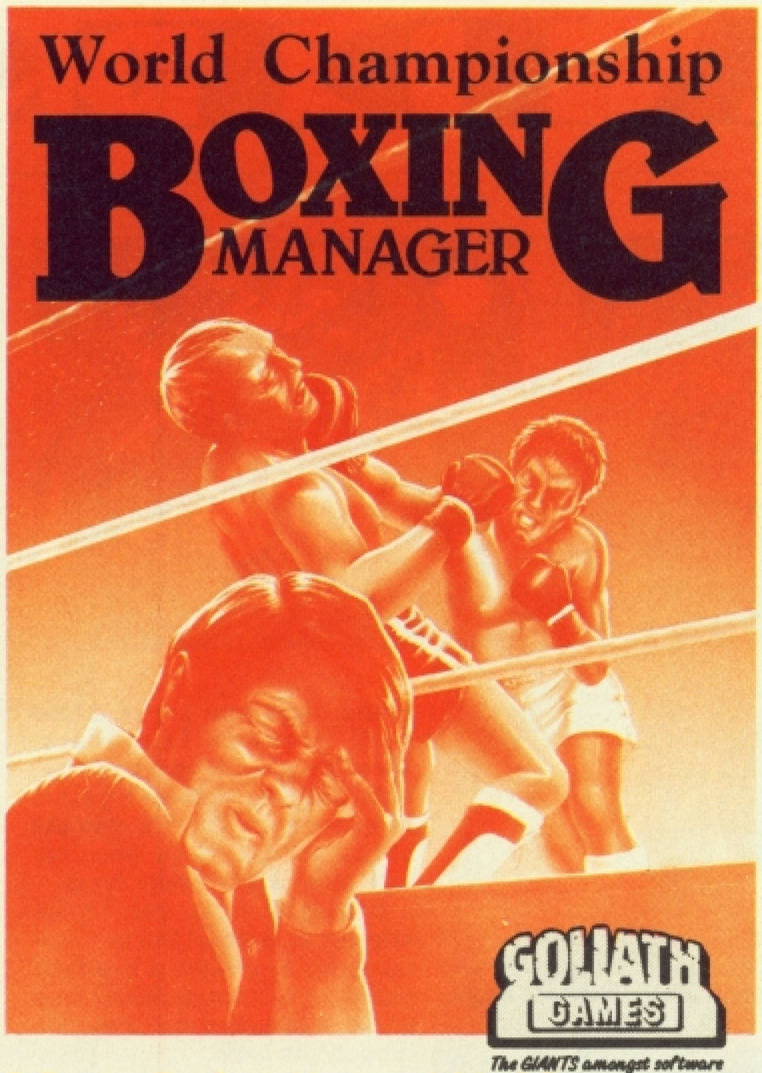
The plot is pretty straightforward stuff. A running battle with bomb planting terrorists which takes you from the airport into a city centre. There's no surprises too with much of the gameplay — star chucking and sword thrusting — until you come to use the dog. When an opponent proves difficult to winkle out you simply crouch down and hit the fire button thus setting Rover on him. You can then jump up and let the guy have it whilst he's busy having his arm chewed off.

The graphics in *Shadow Dancer* are at odds with each other. The quality of the backgrounds and their depth is of the highest order, yet the character and the dog aren't as well animated as they might have been.

There's not much else of interest to say about *Shadow Dancer*. The dog's a nice touch, but the attraction of taking it for walkies rapidly wears off after a while.



GRAPHICS	79%
SOUND	74%
PLAYABILITY	73%
CONVERTABILITY	85%
OVERALL	73%



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NEXT MONTH

tommy's TIPS

Hard question

I am thinking about buying a hard disk drive for my Amiga 500. I want it so I can put my games on it and not have to wait ages for them to load. I realise that the games have to be Workbench compatible but that doesn't matter. What I want to know is the difference between all the different models. I see some have 20mb and others have 40mb but some have 2mb ram with them. Is this needed? Also can you boot from them? i.e. have a menu come up so you can choose what you want to load.

Also I was wondering how they work. Some people say the drives have EPROMs inside, other people say they are ordinary disks in a vacuum so they can spin at higher speeds. Please help as I don't want to buy the wrong model for what I need. Also can they be used to create very long animations with packages like *Sculpt 4D* and *Deluxe Paint*?

Reuben Wilkinson,
Little Hadham,
Herts.

For once, Commodore's own hard disk (A590) appears to be the best value for money. This is a 20 Mbyte hard disk with the option to add up to 2 Mbytes of RAM (when you can afford the memory chips!). For most home applications 20 Mbytes should be more than adequate and there is no requirement to add extra memory unless some of the programs you run (DPaint III for example) need extra memory to give all the available features.

You can boot from a hard disk, but this initially just replaces the need to stick the Workbench disk into the floppy drive. Programs which can only run by being booted from the floppy drive may not be usable from the hard disk. However, you can create your own startup sequence which will give you the choice of which program to run from the hard disk and there are a number of utility programs on the market to help you do this.

As for what a hard disk is, it is a series of rigid platters, coated in a similar magnetic material to that on a floppy disk, which spins at high speed inside a sealed case. The sealed case prevents pollutants such as dust or hairs from damaging the disk or the disk heads since the gap between each read/write head and the spinning disk is extremely small and the heads must not be allowed to come into contact with the disk while it is spinning. There are normally several read/write heads, one per recording surface, which also helps speed access to data.

To create very long animations you need not only fast disk access, but a rather large RAM memory as well. Even a hard disk is not really fast enough to load animation screens so that there is no delay; only RAM memory can achieve the required transfer rates.

Conversion kick

I used to have a Spectravideo 328 computer earlier but because of non availability of support I have now switched to Commodore 64. I have also bought the CPM cartridge with Commodore so that I could use my CPM collection on Spectravideo 328 with Commodore. Unfortunately now I am stuck as no one can tell me how to convert these CPM programs to Commodore format. I have the two machines, RS232 cable and telecommunication programs for both machines. I wanted to lay these side by side and hook up with cable but how is the question.

I am sure with your assistance the matter can be solved very easily. Please guide me. I am desperate and annoyed with myself for not checking it out before buying a Commodore. Please help.

J Mohammad Ali,
Ahmadi, Kuwait.

Without knowing what the programs do, it is not possible to say how compatible they will be. While it is technically possible to transfer CPM programs between machines this only means that the programs will run using the same CPU (a Z80 or equivalent), but if any machine specific features have been used the compatibility cannot be guaranteed.

To transfer CPM programs you will need a cable with a minimum of two wires; TX (pin 2) to RX (pin 3) and signal ground (pin 7). The CBM 64 will need a communications program which can convert standard ASCII to CBM ASCII because they are stored as different values on the CBM machines. If you only have the basic cable as indicated above then you must limit the transfer speed to 1200 baud or less to avoid buffer overflow and loss of characters. The longer the program, the slower the transfer rate as the buffer can fill up slowly over several minutes and then ruin the end of a long program. If you already have a suitable x-wire cable (includes the handshaking lines) then provided the communications programs support hardware handshaking (CTS/RTS etc) you may be able to transmit at higher speeds. Do not use software handshaking (XON/XOFF) as these are ASCII characters which may be contained in the programs and which will be stripped out of the character strings during transfer.

Again, without knowing which communications programs you have it is difficult to advise you accurately, but you should select the option to transfer HEX files rather than ASCII data files if the programs are compiled or written in machine code. Once the program has transferred you can then SAVE it to disk or cassette. The main points to check if nothing appears to transfer are that the RS232 parameters (baud rate, protocol etc) are the same on both machines, and that the handshaking wires are connected correctly. If you don't know how to check the latter, try transferring without using any handshaking at all. Good luck!

Shows character

I own a Commodore 64, and I have done ever since it came out, but only recently I worked out how to get moving sprites etc. I've written a few programmes for it (nothing special) including a Fil-o-Fax. On this program I had a section that was private and that needed a password to gain access to it, but I knew that using RUN/STOP and RESTORE you could reset the computer and then list the program, so when I read CU and I found out about the Poke 808,237(4) I used it to disable the RUN/STOP and RESTORE and it works very well.



Come quietly now Tommy we know what that modem's for.

When I was using a program the other day I managed to hack into the listing. When I listed it, line one read:
1 Poke 792,193 : Poke 788,52.

I was just wondering what these mean, also how do you get larger or smaller characters on the screen and different styles of print eg italics. I've tried using 'Mode' but I just get a Syntax Error message. Please help!

David Fisher,
Slough.

These pokes have a similar effect of stopping the use of RUN/STOP RESTORE, but just done in a slightly different way. The first POKE disables RESTORE only, while the second disables RUN/STOP and the internal clock.

As for getting different size or style of characters, there are no alternative fonts built-in to the 64. If you want different styles and sizes then you have to design them yourself and swap to the new character set. Character design is quite an art if you are going to do it properly. However, there is a way to get larger characters on screen and that is to build them up using the Commodore block graphics. Use some squared paper to design the characters and then see which character positions need which shape of block (a bit like creating sprites). If you put these 'characters' into data statements so that each row of the screen forms one string variable you can display title screens etc quite quickly.

More multi problems

● I desperately need some help. I've only had my Commodore 64C for about four months and I've got plenty of problems:
1) How can I connect my Commodore to a Midi system? I know it's something to do with the video port and one of the pins, but I'm afraid I might damage something. I've already got my Philips CM 8833 monitor connected to the port as well. According to my midi manual the inputs require 47 kohms impedance with a 300mV input sensitivity on the phono sockets. Also as the Commodore only gives out a mono signal is there any way I can get the sound coming out of both speakers (although, of course it still won't be stereo). I'm not afraid of ding wiring etc., but is there already something out on the market that does this?
2) I have a Centronics GLP II printer (also called a Brother M-11009 I think). Although it's quite old it does have NLQ and is a good little printer (I used it with a Spectrum 48K for 3 years). The printer has both serial and parallel ports, and I've managed to connect it to the User port via a lead I bought from Microsnips. Unfortunately though, a lot of stuff still won't print out — such as GeoWrite. I know I need a Centronics printer interface, so could you recommend one? (I see there is a new one out by Datel Electronics).
3) I'd like to speed up my disc drive as it's rather slow. I've heard of Dolphin Dos which is supposed to be quite good (it also has a centronics printer driver — would this work with Geos etc.?), but there's also something called Disc Demon? There's also cartridges such as Action replay (which also have parallel printer options), Freeze Frame, or dedicated turbo cartridges + turbo ROMs. Also if any of the solutions uses the cartridge port is it worth getting an extension card by Datel Electronics to save wear and tear.
4) I'd like to get a mouse for use with Geos (when I can use my printer with it!) and art packages such as OCP ART STUDIO, Blazing Paddles. Can you recommend one? I would also like to know whether it is easy to read from the joystick port (which I presume the mouse connects to) so I can include routines in my own programs to utilise the mouse.

Jason Brown,
Portsmouth,
Hampshire.

MIDI is a sound control system and works in a serial format, therefore has nothing whatever to do with the video/audio output socket. Under no circumstances attempt to connect any midi cables to the video port or you will indeed damage something. MIDI is an interface standard to allow different instruments and computers to be linked together. DATEL ELECTRONICS do a MIDI 64 interface cartridge which has all the standard connections; MIDI IN, MIDI OUT and MIDI THRU. Price is £29.99 and you can contact DATEL on 0782 273815.

Moving on to the printer interface/DOS replacement, my personal choice would be Dolphin DOS. This is compatible with the Oceanic drive, but make sure you specify the drive it is to be used with when you order it. I would have more doubts about the Centronics Driver as it seems to be software rather than hardware based and these are less reliable because they cannot always control what other software does. A hardware interface is better, even though it costs more because it handles all the conversions externally and cannot be affected by other software in memory. It connects to the serial-IEEE port, not the User port and this again means that more software will work with it. Again, before you buy it check with the supplier that it is compatible with both your printer and with GEOS.

I suspect that one of your problems is that your printer is not a true Epson compatible and most interfaces use the Epson control codes.

Finally, DATEL also do a mouse that will work with Blazing Paddles etc, but I'm not so sure that GEOS works with a mouse. Check with DATEL as they will be able to tell you definitely if their mouse is GEOS compatible since it works by mimicking a joystick. Since that is the case, it is comparatively easy to read the joystick registers to use the mouse in your own programs.

OUTER LIMITS

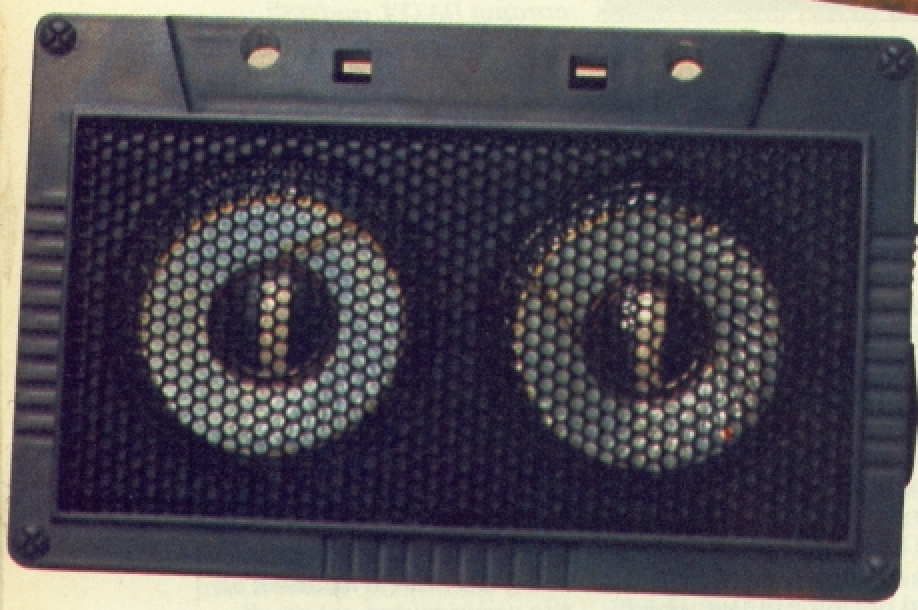
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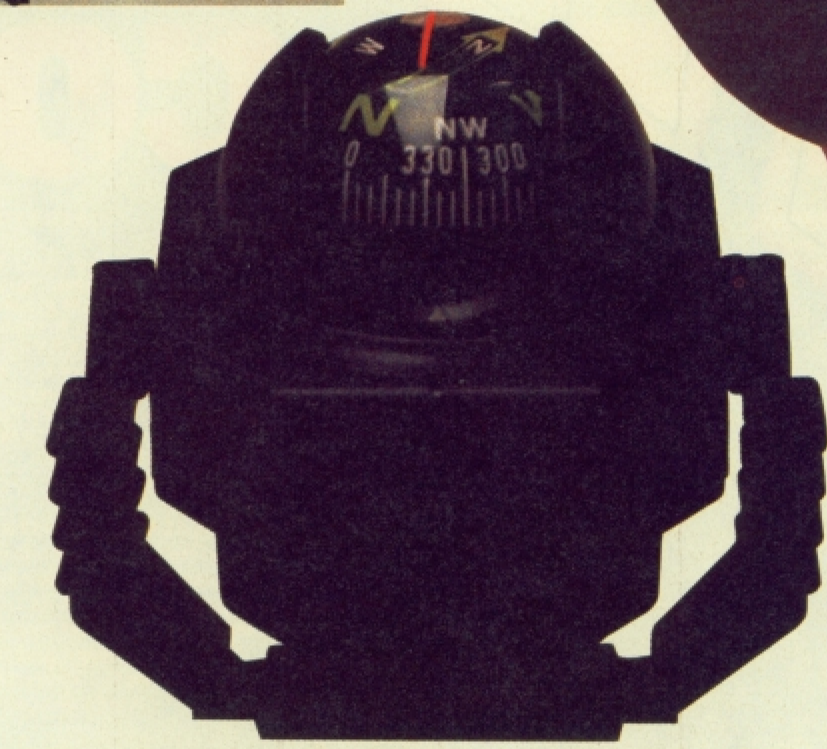
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